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January
2001 #64

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The DJ Magazine

January 2001 / Issue #64

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TRACK ONE

The twenty-first century is finally here, technically speaking. Do you feel different? It seems that in many ways, the old cliche' rings true: the more things change, the more they stay the same.

For example, check out the number one song on Mobile Beat's new Top 200 DJ Song List. After the counting was finished, we found that many new tunes had taken the place of older ones ("Who Let the Dogs Out" is the question on everyone's mind), but also that many perennial crowd favorites remained.

This seems to indicate that no matter how pop styles come and go, people still like to party to fun songs that are like old friends. Mark Johnson sheds some light on this phenomenon in this issue's Reality Check.

But we've also gotten used to constant change, in the Mobile DJ industry as well as society at large. Whatever your opinion of the direction, new technologies are moving us forward with no slow down in sight. American Audio has acknowledged DJs' growing creative impulses with its Pro-Scratch 1 Digital Turntable. Tony Barthel takes it for a spin and gives us his take on how close this new CD player comes to recreating the classic essence of vinyl. Tony also gives us the inside scoop on JBL's redesign of its distinguished EON speakers.

Totally new products are keeping the BPM of progress well up into the triple digits. One such digital device is the DJX-IIB from Yamaha. Inside this issue you'll get a glimpse of this new breed of groove box.

January's DJ All Stars offer a few snapshots of Mobile DJs who are keeping up the tradition of good party entertainment while incorporating fresh new ideas into their shows. And speaking of fresh ideas, Mike Ficher shares some of his experience working with dancers to add more musical movement to mobile performances.

So, it seems that there is always something to improve upon, even in an industry that requires doing a lot of the same things over and over. Maybe we should re-loop our saying to read: the more things seem the same, the more they're surely changing.

Dan Walsh, New Products Editor

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A call for more local ADJA chapters

The American Disc Jockey Association (ADJA) wants to build a strong network of local chapters to help raise the level of professionalism in the disc jockey industry. A local chapter can be started with ten members and is encouraged for the following reasons:

1.) A local chapter helps build the credibility of the disc jockeys involved, as well as the credibility of the national association.

2.) Founding members who are voted in as officers gain recognition among their peers, clients and community.

3.) Local chapters may choose to create their own standards for joining which the national association does not impose upon. This gives each chapter the authority to raise the level of professionalism which in turn helps each member create new possibilities for revenue growth.

4.) Networking and the sharing of ideas among members on a local level creates business relationships that are built upon trust and friendship. By sharing knowledge, each member can grow in new directions they may not have thought possible.

5.) Meetings can be held at local banquet halls & hotels, which may give members the opportunity to network with catering managers or simply help the local chapter spread the word to catering managers about the local chapter and its standards.

6.) Referrals and emergency situations can be easily covered by a strong network of entertainers when a situation arises.

Two of the most successful chapters are the Southern California and Los Angeles chapters. These chapters have created standards which have helped each member increase their revenues 100% or more, in most cases. Monthly meetings feature keynote speakers and open discussions concerning anything from independent contractor rates, legal advice, and marketing, to difficult load-ins, weddings, bar/bat mitzvahs, and more.

Creating a local chapter is an intelligent way to create more business for yourself and your peers while gaining new perspectives on the DJ industry. Please visit www.adja.org for information on the ADJA or you can visit the L.A. chapter website at www.padj.org and the So. California chapter website at www.scadja.org for creative ideas on starting your own chapter.

Submitted by Mark "Peace!!" Thomas
ADJA, National Director

We take requests

Dear Mobile Beat,

Here's an item for your next issue...Two men, sentenced to die in the electric chair on the same day, were led down to "the room." The priest had given them last rites, the formal speech had been given by the warden, and a final prayer had been said among the participants.

The warden, turning to the first man, solemnly asked,

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"Son, do you have a last request?" The man replied, "Yes sir, I do. I love dance music. Could you please play "The Macarena" for me one last time?"

"Certainly," replied the warden. He turned to the other man and asked, "Well, what about you, son? What is your final request?" "Please," said the condemned man, "kill me first."

Bert Lindsay
Magical Music DJs & Party Hosts
wncdj@aol.com

This PT is not clowning around

Dear Mobile Beat,

With regard to the article "Showing Up In Style" in your last issue (Oct/Nov), which spoke of the Chrysler PT Cruiser as a DJ vehicle and ended with these words: "Make mine with flames." Well…here it is (with ghost flames, in fact). I prefer to think of my DJ PT as the "Mo-Mobile." May you not be going so fast that your guardian angel can't keep up with you !

As for the PT as "clown car," I know you are being funny, but over the past 24 years I have had signage on new pickups, vans and other newer vehicles, with maybe 2-3 calls per year for my services vis-à-vis auto signage. With my new PT "Clown Car with Flames" I have booked 14 jobs since May.

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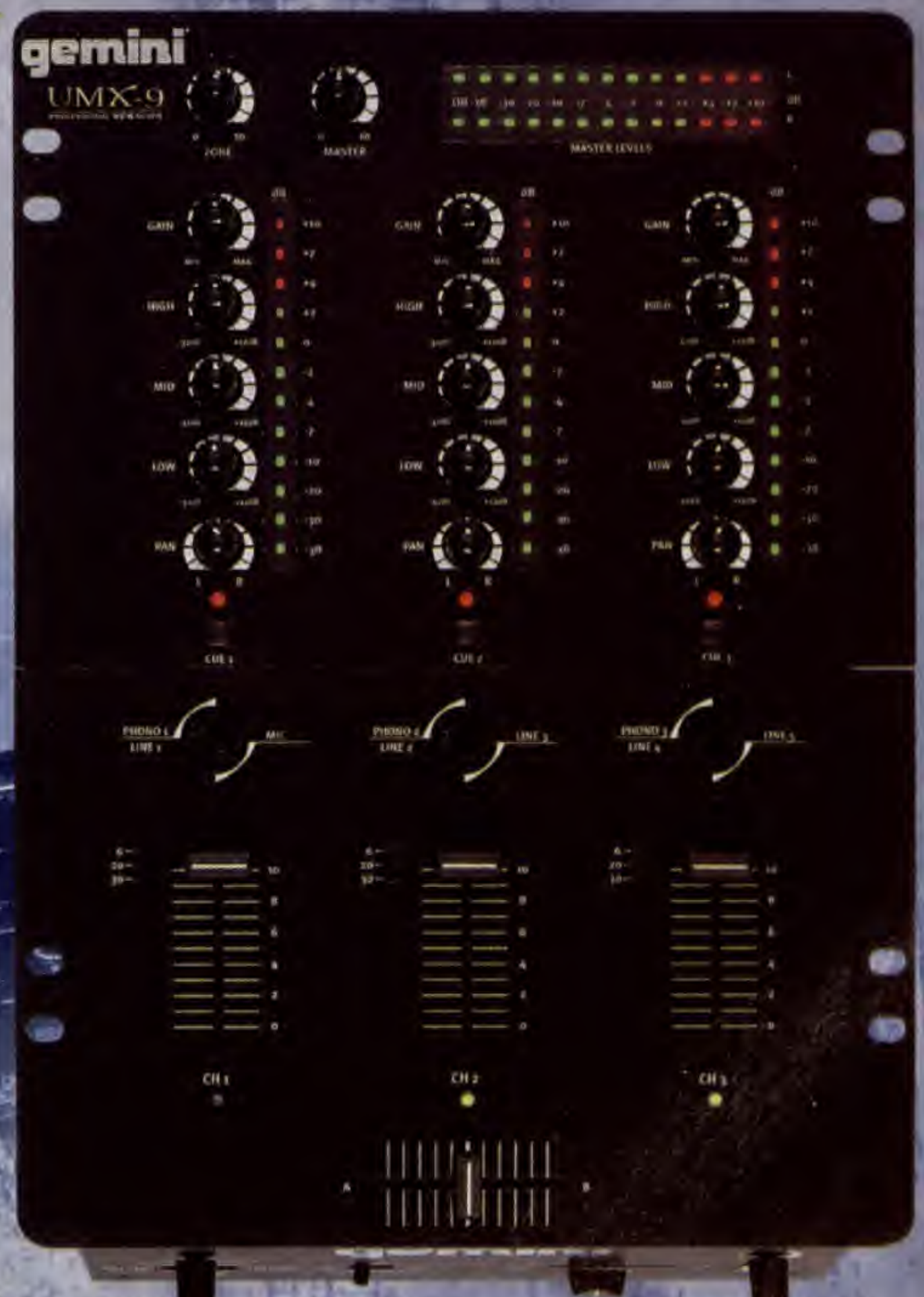

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JUICE
By Robert Lindquist

Write an Essay... Win a Music Store!

The owner of a thriving music store in the growing mountain-ringed community of Santa Clarita, California *is sponsoring an international essay contest* concerning the love of music, with her store being awarded to the winner. The store is located 35 miles north of Los Angeles.

Carole Ozanian, president of Big Valley Music Inc., announced the contest at last summer's NAMM show in Nashville, Tennessee. She said the winning entry will receive the keys to the nearly 1,700-square-foot store, its furnishings and extensive array of musical instruments, equipment, books and sheet music, and its on-going business arrangements, including the 300 music lessons conducted by professional instructors each month in three practice rooms.

The essays must not exceed 400 words and must begin with the phrase, "I've always wanted to own a music store..."

Ozanian said Big Valley Music opened in Santa Clarita 15 years ago. It has become the gathering spot for local musicians and music students, and has developed a mailing list of more than 4,000 names. Among the instruments featured in its modernized interior are guitars, drum sets, flutes, violins, cymbals, trumpets and clarinets.

"Contest submissions must include a $100 entry fee, which will help defray some of the costs of giving away the store," Ozanian said. Big Valley Music will donate a portion of the entry fees to the VH1 Save the Music Foundation to help meet its goal of restoring music education in public schools.

"This will forever change the life of one lucky individual or family while raising money for an important music-related non-profit organization. I could just sell the store, but where's the fun in that? We prefer to create awareness of music making and education, and at the same time offer someone the opportunity of a lifetime. I hope the winner is someone who is passionate about music education and appreciates the value of music making as life-enhancing," said Ozanian.

Far from leaving the business world, Ozanian is making the move from the retail world into the realm of music industry market consulting with her new company, Marketing Group

Entries must be postmarked by February 1, 2001 and should be sent to Big Valley Music Essay Contest, 21704 Devonshire Street, #350, Chatsworth, CA 91311. Additional information and photos of the store are available at by calling (818) 594-7475 www.bigvalleymusiccontest.com

Guitar Center Spins Off Again In 2000

Guitar Center and Stanton Magnetics, LLC are again searching for the Best Amateur DJ in America with their second annual competition, *SPIN OFF 2000*. "Following the success of last year's event, we are proud to bring this competition back," said Mike Vizvary, Guitar Center vice president for marketing communications.

The preliminaries were held during September at all Guitar Center locations nationwide. October 5th saw the selection of winners from each store, who then moved on to regional finals that took place October 15-17. Six regional winners will converge on the Grand Finals in Los Angeles during early November (just after this magazine has gone to press).

Contestants provide their own needles and records but perform on equipment supplied by Guitar Center. Each person has five minutes to impress the third-party judges in the following categories: originality, technique, style/skills, showmanship, stage presence, audience response and overall performance.

The winner of *SPIN OFF 2000* will receive professional equipment from Technics, Shure, JBL and Stanton, as well as a custom apparel and CD duplication package from Bandsonly.com and an editorial feature on Musician.com. The winner will also appear in a Skechers print advertisement and will open one night for the renowned DJ Craze during an upcoming performance, courtesy of Stanton. Every contestant received a *SPIN OFF 2000* T-shirt and an official certificate of competition. Last year's winner, Dee Jay Badrok of Chico, California scored over $16,000 worth of equipment along with other career building opportunities.

Further details on *SPIN OFF 2000* are available at www.guitarcenter.com or your nearest Guitar Center store.

Free Web Access, DJ-Style

ProDJ.Com has announced a new addition to its Start.ProDJ.Com portal. More than just a service after you're online, it's a free service that actually gets you online. SurfProDJ.Com is a free dialup ISP that provides an on-ramp to the Internet. Like many of the other services of Start.ProDJ.Com, it is advertiser supported. ProDJ.Com chose to partner with DotNow.Com, a company specializing in this type of dialup access.

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"Very dependable equipment." *J.C., Osage City, KS*

"Great features and ability to interconnect with other amps without an external crossover." *D.M., Colorado Springs, CO*

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"Sensational sound… crisp highs and powerful lows." *V.A., Auburn, PA*

"Great features and price." *S.S., Arab, AL*

"The 2600 is by far the best amp I've had for my lows. I am considering more Mackie amps since I tri-amp." *D.C., Calvment, MI*

"I thank your M•1400i. Amp looks good, also it works great." *K.S., Providence, RI*

"Plugging it into my system is the best way to check out a piece of gear so I borrowed an M•1400i from a friend. Ten seconds was all it took to hear the difference. Nice lows and dynamic range." *D.H., Port Townsend, WA*

"Bought it because it was the best and most powerful for the money." *E.P., Trenton, MI*

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"Sounds smooth and natural…not like it's being forced or driven too hard." *B.G., Mikwonago, WI*

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To get on the net for free using SurfProDJ.Com either access the site at www.surfprodj.com or call ProDJ.Com at 800-257-7635 to have a CD sent to you.

"First Lady" Now a Single

While it's not unusual for potential hit songs to be cut as singles, Paul Todd's mother/son dance song "The First Lady of My Life" (mentioned in the August/September issue of Mobile Beat) is now a CD single with an added twist. It comes in a greeting card designed to be a gift from the groom to his mother. The front of the card has a picture of a rose and the words "Hey Mom, the First Lady in My Life Was You." Inside the card, the lyrics are printed on the left and a pocket on the right holds the CD. The CD also provides an instrumental version for karaoke-style performance.

You can get this marketing tool from Infinity Mobile Sound & Light Show for $7 each, plus $4 s/h. For $40 you'll receive six CD singles to market to your clients for a suggested retail cost of $10 each. Go to www.infinity-dj.com/first_lady.htm or call 877-849-2525 for more information.

Get Ready to Drop!

If you'd like to add your own identity in a special, professional way between songs, check out Custom Clubdrops from Chuck Fresh and Modern Rock Entertainment. Similar to other available drop-ins, they have catchy sound effects and digital production values. What's different about Custom Clubdrops is that they actually feature your name or your company name. You get 10 custom produced drops along with 50 other generic drops, on your choice of CD, MD or MP3 files. You can check current pricing, find out other details, and hear samples by surfing over to www.djresource.com or calling 800-373-7625.

Visiosonic Announces Agreement with U.K. Corporation

Visiosonic (www.pcdj.com) announced it has reached an agreement with The Ministry of Sound a privately-held U.K. corporation that owns and operates one of Europe's top dance music portals, to provide their online users with a custom-logo version of Visiosonic's dual-channel digital multimedia player, PCDJ Broadcaster.

"Visiosonic's PCDJ Broadcaster is an ideal MP3 player for our demographic because of its DJ-style mixing capabilities and great sound," said Matt Glover of The Ministry of Sound. "We've had tremendous positive feedback from users who've downloaded and used it."

PCDJ Broadcaster is the first dual-channel multimedia player that allows users to mix two simultaneously playing digital song files, add live voice-overs, and Net broadcast the mix to audiences around the world using streaming MP3 format.

The custom-skinned Ministry of Sound version of the PCDJ Broadcaster player is available for free downloading at The Ministry of Sound home page (www.ministryofsound.com).

Announcing The First Headphones Designed To Grab DJs By Their Ears.

Making the world's best-selling DJ cartridges wasn't enough for us – now we want to be recognized for our entire line of DJ equipment. Which is why we've developed custom headphones designed exclusively for professional DJ use. Features like rotating ear cups, detachable cords, single cup designs and more. And all with the value you've come to expect from Stanton. Just one listen and Stanton will have you by the ears.

Developed Exclusively For DJs!

DJ Pro 2000 S

- Folding design
- Rotating ear cups
- Detachable cord
- Mono/stereo switch
- Carrying pouch

DJ Pro 1000 MK2 S

- Detachable cord
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DJ Pro 101 SR MK2

- Single cup, shoulder style
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New!

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- Folding design
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- Carrying pouch

DJ Pro 101 STK MK2

- Single cup, stick style
- Carrying pouch

DJ Pro 50 S

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DJ Pro 500 MC MK2

- Headphone/MIC combo
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Dear Waldo,
I'm looking for instructional videos or audio cassettes on how to DJ weddings. Currently I have only been doing private party and club work. Could you direct me to the right path? Thanks.
Sincerely,
Randy McCrillis
owner of Musical Escapes Entertainment
Methuen, Mass.

Dear Randy,
There are several ideas that I would recommend to help you get into the wedding industry. First, try the Mobile Beat instructional cassettes from the past Mobile Beat Conventions in Las Vegas and Cleveland. On these you have many successful wedding DJs explaining how they approach entertaining at weddings. The cassette order forms are available in this magazine or on Mobile Beat's Web site.

Second, I would suggest networking with a few bridal consultants. The Association of Bridal Consultants is headquartered in your area of the country. Ask them for some assistance; their goal is to help the wedding industry as a whole.

Finally, check out the Internet. Check out disc jockey chat groups and sites like ProDJ.Com which have a lot of sources to help you reach your goal.
DJ Waldo

Hey Wally,
How do I convince my wife that this DJ biz is legit?
(Via e-mail)

Now there's a good question. Well, you can't convince someone who doesn't want to be convinced, so make sure that your wife doesn't have other concerns about you being a DJ, like staying out late and working weekends.

There are a lot of ways to prove that the DJ business is thriving. Just look at the companies supplying equipment in this magazine. Or how about the conventions, both national and regional. We need to explore the question by asking this: are you taking the DJ business seriously? This is the question on the minds of wives, husbands, parents, bankers and investors.

Many get into this field because they like music, want to meet girls or guys, or just find it an easy way to make some money. There comes a point when they ask themselves, "Is this what I want to do with my life?" If your answer to this question is "YES", then you must treat this work as a business. You must have a plan or vision for the next year, 3 years, 5 years and 10 years. It needs to be in writing, on paper, or it's just a hope, not a plan. That plan needs to have a "map" explaining how you are going to get where you want to be in 1, 3, 5, and 10 years.

No one wants to be DJing in their 50's or 60's and have to ask, "What do I do now?" or "Where do I go now?" Show your wife that the DJ business is legit by showing her that you take the DJ business seriously.
DJ Waldo

it's HOT

Traveling Twice the Speed of Sound

When you want to add sound effects to your mixes and use features such as "reverse play," you want them instantaneously, with no interruption to the music, right? Now American Audio is offering two new dual CD players, the DCD-PRO250 and DCD-PRO450, that promise just this kind of performance. Both models feature innovative DSP (Digital Signal Processing) technology, which allows more than one function to be performed on the CD player at a time—similar to multi-tasking on a computer. This means that you can put in audio effects truly on-the-fly, while the music is playing. One brand-new feature on the DCD-PRO450 is a Reverse Button for instant reverse play. The upper-end DCD-PRO 450 also includes a "Coast" effect that causes the music to wind down very slowly, similar to a turntable slowing down. Both models feature 20 seconds of digital anti-shock memory per side (40 sec. total) as well as mechanical anti-shock protection. These models also have other DCD series features such as True Instant Start, Seamless Loop, and Flip-Flop. Additionally, both models can be used with American Q-series mixers to provide Fader Q-Start. MSRPs: DCD-PRO450 - $999.95; DCD-PR0 250 - $899.95.

American Audio
4295 Charter St.
Los Angeles, CA 90058
tel: (800)-322-6337
fax: (323)-582-2610
Web site: www.americandj.com

Editor's Note:

The following company was inadvertently omitted from the 2001 Gear Book listings of Sources for Props & Novelties (page 70, #63):

Party Sensation
6821 13th Ave.
Brooklyn, NY 11219
Tel: (718) 259-3004
Web site: www.party-sensation.com

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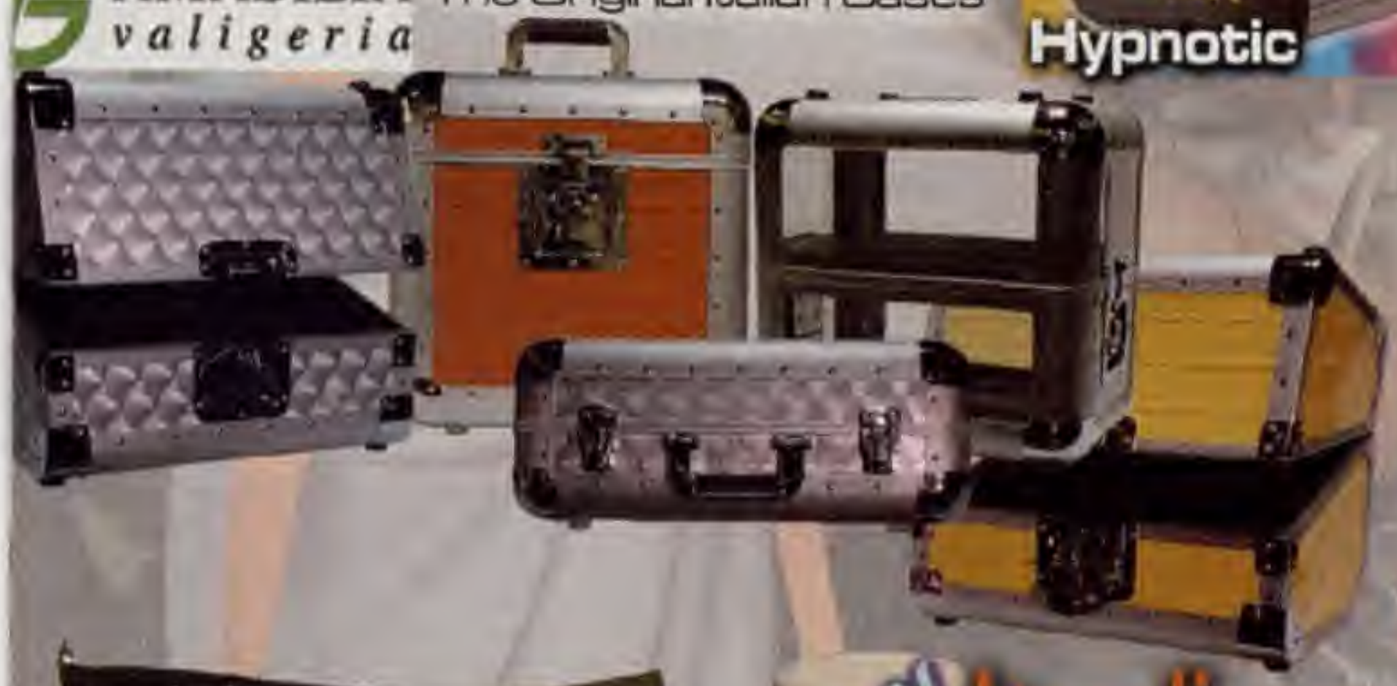

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Take Two Giant Steps

Stanton Magnetics has taken its first steps into the professional dual CD player market with the release of its new S-700 and S-650 CD players. You will find all the features you need and more on these units, as the following list reveals. The S-700 features seamless cue (SQ), turntable brake and motor-off effects, reverse play, a BPM counter, direct track access, 10 programmable cue points on each side, selectable pitch control (±8%, 12% or 16%). Both units have buffer memory, anti-shock,seamless looping, digital outputs, relay playback (flip flop), fader start (cables included), instant start, up to ±16% pitch bend, multipurpose jog wheels, auto cue, 30 programmable play tracks on each side, 6-speed scanning, 60 sec. transport protection (open tray closes after 60 sec.) and multiple modes (repeat one, repeat all, single, continue, sleep). MSRPs: S-700 - $799; S-650 - $599

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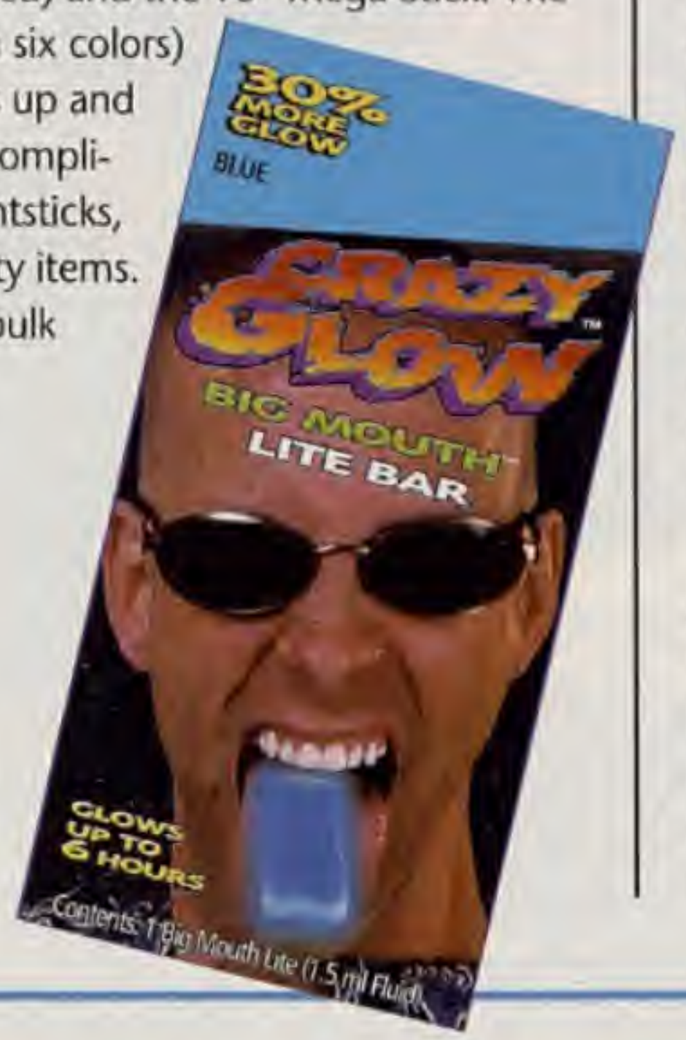
Crazy in the Head

Magic Glo has added a new line of glow-in-the-dark products, under the name Crazy Glow. You can really get your audiences mouths to drop open with Wild Wafer and Big Mouth Bar, a couple of Crazy Glow 1.5" mouthpieces. Other new products include the Techno Twirler (no string attached) and the 10" Mega Stick. The Glow Motion Straw (available in six colors) contains a light stick that moves up and down inside. These new items compliment Magic Glo's full line of lightsticks, glow necklaces and other novelty items. Contact Magic Glo directly for bulk pricing.



Magic Glo, Inc.
1-A Chestnut Ridge Rd.
Montvale, NJ 07645
Tel: (800) 524-0848
Fax: (201) 391-7198
Web site: www.magicglo.com

Get Swept Away

Are you looking for a visual way to get your audience swept up in the moment on the dance floor? Check out American DJ's new 4-Play, a sound-activated fixture that's like four effects in one. Rather than straight beams of light, the 4-Play produces four giant, independently rotating, colored funnel images, which look like spinning tornadoes. The 4-Play can cast each of the four funnels in a different color because of four independently motorized dichroic mirrors. Despite its ability to spin out four powerful cyclone-like effects, the 4-Play is a "tempest in a teapot," with a Mobile DJ-friendly design. It measures 6" x 6.5" x 19.5" and weighs just 12 lbs. The 4-Play uses a 64514 120V 300W lamp and 10 amp fuse. This colorful twister is also protected by a 1-year limited warranty MSRP: $239.95

American DJ
4295 Charter St.
Los Angeles, CA 90058
tel: (800)-322-6337
fax: (323)-582-2610
Web site: www.americandj.com

it's HOT

On the Crest of the New

New from the company best known for high-quality amps, comes the LH™ Series, a complete range of mobile speakers. Designed to provide professional sound quality, extended frequency response and extensive power-handling capabilities, the LH Series is comprised of six models: four trapezoidal-shaped enclosures (the LH1, LH2, LH3, and LH4 subwoofer), and two floor monitors (the LH1m and LH3m). The LH1 is a two-way speaker system featuring a 15" woofer and 2" titanium compression driver, with a frequency response of 48Hz - 20kHz. The LH2 is a three-way speaker with a 15" woofer, a 15" woofer/mid-range driver, and 2" titanium compression driver. Its frequency response is 55Hz - 20kHz. The LH3 is also a three-way speaker, with a 15" woofer, an 8" mid-range driver, a 2" titanium compression driver and a frequency response of 53Hz-20kHz. The LH4 subwoofer contains two 18" woofers, and puts out frequencies between 45Hz-1500Hz. Internal crossover circuitry includes a mid-range contour switch that lets you adapt to a wide variety of sound situations. Connections include Speakon™ input and thru jacks, as well as an exclusive four-pole switching Speakon connector for bi-amp operation. MSRPs: LH1 - $1,499; LH2 - $1,799; LH3 - $1,799; LH4 - $1,599; LH1m - $1,295; LH3m - $1,695

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Days of Thunder, Tower of Power

Nady Systems recently introduced six new professional speakers, designed for mobile use and small venue applications, to their new line of Nady Audio gear. The Thunder Series™ models (THS-1512 and THS-1515) are full-range, 2-way speakers with a conical 6" x 15" titanium horn for optimum clarity. The THS-1512 also features a 12" woofer and 320W program power rating; the THS-1515 has a 15" woofer and 600W power rating.

The ProPower Series™ (PS112, PS115, PTS515, and PFW12) offers similar performance to the Thunder Series, but with fewer features and more economical pricing. All four models are full-range, 2-way speakers with 12" or 15" woofers. The PTS515 and PFW12 have a 400W program power rating, the PS112 is 300W and the PS115 rates at 500W. "Our new speakers have great punch and transparency and are also very durable and roadworthy," commented John Nady, founder and CEO of Nady Systems. These units can also be used outdoors as well as indoors. MSRPs: THS-1512 - $239.95; THS-1515 - $274.95; PS112 - $109.95; PS115 - $159.95; PTS515 - $119.95; PFW12 - $99.95

Nady Systems, Inc.
6701 Shellmound St.
Emeryvillle, CA 94608
Tel: (510) 652-2396
Fax: (510) 652-5075
Web site: www.nadywireless.com

Triple Digital Ground-Breaker

From the "you may have missed this one" file comes the InFader mixer from Red Sound Systems, billed as "the world's first digital mixer for DJs." Besides the increased audio fidelity and noise-free nature of digital circuitry, the InFader also features modular construction, allowing you to choose from a number of crossfading options by simply plugging them into the front of the mixer. Red Sound's patented Tri-Fader module lets you separately crossfade high, mid, and low frequencies. Additional features include 3-way/single crossfader select, reverse function and crossfader "center-off" option. The main mixer section features 2 input channels with 3-band EQ and a selectable balanced microphone/line level input section with 2 band EQ. An effects loop, balanced master outputs, crossfader curve control and a comprehensive monitoring section round off the InFader's feature set. Other modules for the InFader include, among others: BPM Module (single x-fader, V2 BPM engine with 2 x BPM readouts, audio/MIDI sync), BPM Sync Module (single x-fader, 2 ch. beat matching, basic punch-in FX), BPM Auto-Sync Module (single x-fader, 2 ch. CD/Vinyl deck speed control system for automatic BPM lock). The InFader is covered by a 3-year warranty. MSRP: $599

Red Sound Systems, Ltd.
Bourne House, Cores End Rd.
Bourne End
Bucks, SL8 SAR, England
Tel: 011-44-0-1628-819191
Web site: www.redsound.com

Instant DJ

Take one PRO-DJ3, add two powered speakers and mix well!

By R. A. Lindquist

In past issues, we've told you about the growing gaggle of fashionable new mixer/CDP combo units designed for space and weight conscious DJs. So far, the list includes units with a scale of features that ascends from essential to exotic.

The Numark line, for example, offers The Party Machine, an economy-priced all-inclusive system with CD players, mixer, amp and speakers. Just up the ladder from that is the Gemini DISC-O-MIX®.

At the other end of the line is Pioneer's S-760 Pro DJ System, followed closely by Numark's professional CD Mix-1, which houses two CD transports and mixer in a 19" rackmount or tabletop unit. The CD Mix-1 has established quite a fan club, and while it remains the only unit of its kind, it surely illustrates how technology is allowing designers to put more in the box by thinking outside it.

With the CD Mix-1 as the exception, all other single case systems are of the

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"suitcase" design. These units typically feature a 10" wide mixer sandwiched between two CD players and stuffed into a downsized coffin-style case. The Gemini and Numark units utilize top loading CD Players while American Audio uses front loaders. Pioneer offers both.

What makes the concept ever so attractive to working mobiles is the efficiency of the design. Once closed and latched, the units can be carried with one hand, leaving the other free to carry a case of CDs. Set-up is simplifed as all wiring is done within the case. Just run a line out to your amp input and you're up and running.

What makes this good news even better is that, concurrent to developments at the input end, Mackie, D.A.S., JBL, E-V and other speaker manufacturers are busy cooking up new ways to marry speaker and amp technology in a single cabinet at the output. The result is a variety of three box systems (two powered speakers plus one mixer/CDP combo unit) well-suited for typical mobile jobs.

Takin' it to the limits

Having now touted the virtues of the suitcase design, let's move on to the case in point, American Audio's PRO-DJ3. With your first look at this new system you'll notice that its kinship to earlier systems is unmistakable. In fact, the mixer is the Q-2221 used in the PRO-DJ 1 and PRO-DJ2 and the components are housed in the same type of flight quality, drop front case. But that's where the similarities end. The left and right wing CD players supplied with the PRO-DJ3 offer many of the effects and tricks found on the impressive American Audio DCD-PRO500 which we reviewed for our July 2000 issue.

While it may appear that these are parts-bin components neatly wired up in a road case, that's just not right. The criteria for any Mobile DJ system is that it has to be efficient, easy to transport, reliable and offer a desirable set of features. Above all, it needs to sound good.

With the PRO-DJ3, American Audio has introduced a system that comes very close to hitting the bull's-eye.

On Q

The Q-2221 mixer is not only well laid out and easy to use, it takes advantage of the Q-Start feature that's standard on the CDPs. The switchable inputs allow connection of up to four line inputs or two phonos to the unit's two channels. The selector/transformer switches can be customized by the user to throw side to side or up and down. To facilitate an easy match between sources, a gain control and three band EQ is provided on each channel. When you want to do some

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fancy frequency related overdubs, just use the conveniently located cut buttons and wack out the bass, mids and highs at will.

There's a switch for adjusting the curve on the replaceable ALPS crossfader and a hamster switch. Overall, the Q-2221 is cleanly designed, with all controls comfortably spaced. The feel of the knobs and switches is tight and positive. The sliders are smooth and linear. A single microphone input is provided with bass and treble.

The decks

The PRO-DJ3 CD players, from which this system takes it name, do much more than just play CDs. Like their rackmount cousin, the DCD-PRO500, these players offer sampling, seamless loop, on the fly editing, true instant start, "bop" effect, auto cue, digital output and more. They are not quite as smart as the new PRO SCRATCH-1 units, but they offer a nice feature set just the same.

Topping the list of good things to say about these units is the general layout, feel and design. Like the Q-2221 mixer, these players have a solid, professional feel. The drawers slide in and out smoothly and all the buttons and knobs have that comfortable "smooshie" feel first introduced by Denon.

In their role as playback sources, the PRO DJ3s are comfortable, but certainly not challenged. If all you want to do is mix back and forth from CD to CD, you can do so in a near catatonic state. Just keep loading the CDs and sliding the crossfader back and forth. Q-Start takes it from there. Slide it to the right, the right player starts. Slide it left, the left player starts. Flip the hamster switch and the direction of the crossfader reverses. Obviously, if your professional pride is creating hard-hitting, fast action mixes, you're sure to profit more from the system's cut and cue features than someone who teaches line dances.

A feature that should find favor with every DJ is Flip-Flop. This auto-pilot function allows you to load both players, and walk away. On the plus side is the fact that simply by setting both units to single play, Flip-Flop is engaged and the units will take turns playing through their respective tracks. In addition, by using the program feature, you can select the particular tracks and order of play you desire on the fly. Switch to continuous, and player one will play all the way through before switching to transport 2. On the downside is the 4-5 second dead space between tracks. So while you wouldn't use this during your dance mix, it's fine for background music mode.

All the features we've come to expect on pro players, such as push button track selection, frame accurate shuttle/jog cueing, pitch control(up to +/-16%), and pitch bend have all been brought to the party to make beat matching a breeze. One thing missing is the ability to change the tempo (speed

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of the beat) without changing pitch (key). As with many other similarly priced units, the pitch controls on the PRO-DJ3s change the tempo and pitch simultaneously which means the key of the music goes up or down with the tempo. This results in that annoying "chipmunk" sound when pitch is increased on vocals.

Spice rack

In terms of being a good system for basic meat and potatoes, bread and butter DJ jobs, the PRO-DJ3 system is excellent. But what if you want to spice up your mix with some samples, loops and drop-ins?

Among the fancier brain functions of this player is its ability to capture program snippets for replay. Each player will store up to six 2.6-second samples. A sample can be recalled while a CD is playing, in pause mode, or even without the CD in the player. This means that you can load in your favorite drop-ins at the beginning of your show and fire them off at the most appropriate moments, even while a CD is playing in that unit. While there is no noticible interuption in the music, the player does enter pause for the instant the sample plays. It does not play over the music, which eliminates the possibility of one program burying the other. Unfortunately, when you power down for the night the samples will be erased, so you'll need to reload at each job. On the upside is the fact that it's such an easy procedure, it shouldn't take more than a minute or two to load all 12 banks.

In addition to storing samples, you can also store track cue points. Each PRO-DJ3 can remember up to six cue points per disc, with a maximum of forty. These are stored in each unit's memory and may be recalled (when the disc is reinserted) even if the unit has been powered down. Samples can be played once, looped continuously and even played in reverse. Flash buttons are provided for quick, easy access to your preprogrammed loops and samples, allowing for a total of six. Note, however, that if you have assigned a sample to a flash button, it cannot be used to store a cue point. That will knock out the sample.

Once you have all your samples and cue points loaded, you can jump to any preset program segment just by pushing the appropriate flash button. If you want to jump back to the last cue point used for a stutter effect, just push "bop." It's quite obvious that, in the design stage, a great amount of emphasis was placed on how the PRO-DJ3 would handle cueing, looping and sampling. Little, if anything, has been overlooked.

Pros and cons

As good as this system is for mobiles who want to present a killer mix and still shave precious minutes off their in-out time, there are a couple things that would improve the package. First off, the Q-2221 mixer needs a second mic input. In fact, since the unit is designed to primarily be CD driven, why not remove the phono pre-amp and input and replace it with an additional mic input? While a single mic input is adequate, it's one too few when you need to provide a mic for a best man's toast or a few words from the head table.

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In our real world tests, we encountered a possible performance concern with the anti-shock system. While it was hardly noticible, both players hiccuped during our "guest walks into the DJ's table" test and our "DJ sets a case of CDs down way too hard on the table" test. In defense of the system, it should be noted that recovery was almost instaneous. It's also worth mentioning that the players were less susceptible to skipping when taken out of the road case, so it may be that the case needs improved cushioning.

A final point, which applies to all pro DJ CD players that don't yet have one, is the inclusion of a tempo control that works independently of the pitch control.

On the upside, we found the PRO-DJ3 system to be a reliable, easy to transport, neat package for mobile work. The LED displays are nice and big, putting all important information in your face.

The case is well-made and the fit is so nice and tight that there's no need to fasten the units down. As a result, should you need to replace a cable or tweak a connection, you can get to any module without tools. All wires hide nicely under the panel along the back edge. The CD players provide plenty of cool features to enhance what's heard on the dancefloor. Overall, any deficiencies we noted were more than offset by the positives of the design. The use of ALPS faders, the inclusion of Q-start, the ability to snip and store samples, seemless on-the-fly looping, cue point storage, and track play programming are just a few of the areas where this system gets a standing o.

If you like the concept but don't have need for the fancy effects, American Audio offers the PRO-DJ1 and PRO-DJ2. At the present time, it appears American Audio has the bases covered best in the suitcase system category. We expect, however, that this may change in January when Gemini, among others, introduces its new products at the NAMM Show. For mobiles, the single case concept is packed with potential and we are looking forward to seeing where it goes from here.

MSRP: PRO-DJ3 System - $1,649.95 / case - $209.95

IS IT PITCH CONTROL, TEMPO CONTROL OR PITCH/TEMPO CONTROL?

A BRIEF MANIFESTO

IN THE DAYS OF PRE-DIGITAL TECHNOLOGY, (IE: TURNTABLES), "PITCH" ACTUALLY MEANT PITCH *AND* TEMPO. IT DIDN'T MATTER, AS THERE WAS NO WAY TO CHANGE ONE WITHOUT CHANGING THE OTHER. NOW, HOWEVER, WE KNOW THAT TEMPO AND PITCH CAN BE VARIED SEPARATELY. THEREFORE, IT'S TIME FOR ALL DJ CD PLAYERS TO EITHER OFFER INDEPENDENT PITCH (UP AND DOWN VARIANCE IN KEY) AND TEMPO (INCREASE OR DECREASE IN THE SPEED OF THE BEAT) CONTROLS, OR PROPERLY LABEL A SINGLE PURPOSE SWITCH AS "PITCH/TEMPO."

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SCOOP

A New EON in Speaker Evolution

JBL breeds a new generation of powered boxes

By Anthony B. Barthel

Speaker designs tend to come and go much like other audio equipment but there is at least one speaker design that has remained unchanged for five years—JBL's EON line. With the announcement of the EON Generation 2 speakers, that has changed. While some of the basics remain unaltered, JBL listened to their customers and made improvements based on their suggestions.

Knowing the ins and outs

One of the areas JBL's engineers worked on was inputs. The new EON15 G2s feature two quarter-inch jacks as well as a balanced XLR connector. There is also an XLR output as well. Each of the inputs operate independently and has a gain control. With this arrangement, you can plug in a microphone and a CD player at the same time and use the speaker as a stand-alone PA system. Or, as this reporter has done, you can plug a wireless mic receiver into the XLR input and conduct press conferences with nothing more than the EON and the wireless mic system.

Also on the input panel are adjustments for high and low range modulation. This can be used to color the sound to your preference right on the speaker. An additional switch allows you to color the sound for just the EON on which the adjustment is being made, or on the output from that speaker as well. If left alone, the output will mirror the input and remain unchanged.

Output from the EON15 G2 can be either a balanced audio-level signal or a balanced mic-level signal, depending on what the speaker is being fed. You can not use the EON to power an unpowered speaker, although that seems to be a common question. The amplifiers in the EONs are matched specifically to the high-tech speakers in the enclosure.

On the other hand, you can use the output from the speaker to daisychain up to eight EONs together. Using a standard DJ mixer with a left and right output it would be possible to daisy chain 16 EONs, enough for a veritable football stadium. Since the inputs are balanced XLRs, it is also possible to operate the EONs wirelessly using a device such as a guitar wireless system. You would still have to find a local A/C outlet for the power.

Warm up the power...

While the EONs have gained a great deal of acceptance in the five years they've been on the market, the improvements are significant. The EONs feature two internal amplifiers, a 300-watt amp for the low frequency driver and a 90-watt amp for the high-end. This represents a doubling of the power. But more than just having more power, the speaker's sound has been greatly improved. The old EONs were noted for their combination of flexibility, appearance and reliability. The new EON15 G2s just sound great. The flexbility and reliability are an added bonus.

Producing a low of 39Hz and highs into the 18kHz range, theses speakers offer a very warm sound with ample low-end. Gone are the piercing highs that marked the older model, replaced by a very pleasing sound with enough low-end punch to be a great unit for dance music programming. With the increased wattage, the new EONs can produce sound levels into the 129dB range. The original EON line consists of four speakers: powered 12- and 15-inch models, a powered subwoofer and an unpowered 15 inch cabinet. With the new generation, there will be just the powered 15- inch speaker and a powered sub.

...without breaking a into a sweat

Powered speakers require no external amplifier since the amp is built right into the speaker. With the unique EON design, the amplifier is mounted to the cast aluminum enclosure. The harder the speaker is pushed, the more air flows over the amplifier so thermal problems aren't likely to happen. Since the amp is mounted right to the speaker, there is no signal loss in the cable, so a 300-watt amp means 300 watts is delivered to the speaker.

Despite having two amplifiers and two drivers, the EONs are relatively light, weighing in at just 46 pounds, which is about a pound less than their predecessor. That places them right within the range of many unpowered speakers, thanks to the unique aluminum casting that makes up the majority of the speaker. What isn't cast aluminum in this speaker is a new black molded plastic that is designed to last longer than the previous grey molding in EON designs. The unique shape of the EON allows it to be used as a stage monitor. There is also a hole for a speaker stand, and the EONs can be stacked on top of each other with interlocking feet.

JBL has refined an already good design by improving its sound, making it more flexible and adding additional features. Those considering the purchase of new speakers and amplifiers would do themselves justice by checking out the EON15 G2.

MSRP: EON15 G2 - $849

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Scratching The Itch To Be A Turntablist

By Anthony B. Barthel

Why DO some DJs continue to favor turntables? Vinyl has a poor sound compared to CDs, it's less practical and more prone to damage. So, the question remains, why stick with turntables? The answer: because using a turntable is more than just a means of delivering music. In the right hands it's a means of creating new music. A good turntablist DJ is a musician in his or her own right.

While many CD manufacturers have claimed to have brought the turntable experience to CD players, the truth is, while some have come pretty close, all have missed the mark. To date, CD players haven't offered the same touch and feel as turntables.

Until now...

American DJ's audio folks are fast making a name for themselves by bringing some interesting and promising new products to the market. Now they've topped themselves with the PRO SCRATCH 1. As the name implies, the Pro Scratch 1 is a CD player with the scratching effect, but that is only the first note in a very good melody of features.

As is becoming the more popular design, the PRO SCRATCH 1 is a front-load player designed to be used in pairs. During a visit to American DJ, it was obvious that they're very proud of this device and rightly so.

The most obvious feature while looking at the player is the large jog wheel. There are plenty of buttons which are keyed to the player's multitude of features, so a guided tour seems in order.

1:1

Other CD players have incorporated various degrees of scratching capability into their players in the past, but the PRO SCRATCH 1 has really hit the nail on the head. American DJ's engineers indicated that each turn of the jog wheel was equivalent to one turn of a record. That "feel" of scratching has found its way to the Pro Scratch 1.

In addition, echo, flange, pan, trans effect, coast and fade effects are all built in. Most of these offer duration and/or intensity that can be altered on the fly. There are the basic good features like a 10-second

shock buffer and a true seamless looping. Coolest of all is that the features can be layered so one could combine, say, a flange effect with the scratching effect and have something crazy to lay down.

We're still not done with features. There are three seven-second samplers and even reverse play capability. Wanna hear those hidden lyrics? No problem! Using the PRO SCRATCH 1 with one of American DJ's mixers means you can take advantage of the fader Q-start where the fader starts and stops music play. In addition, two PRO SCRATCH 1s can be used to play two CDs where track one plays on one CD, then track one on the second CD and the system will bounce back and forth.

Woof!

Three flash start buttons dot the center of the player, allowing the user to set three instant start spots on the CD. You could use this to set three hot spots in one song, or three hot spots on a CD. My favorite songs to play with are "Atomic Dog" by George Clinton and "Who Let The Dogs Out" by Baha Men (my dog set) where you can sample the word "dawg" in "Atomic Dog" and then hit another button and be right on the barking in "Who Let the Dogs Out."

Now that we've laundry listed the features, it's time to play. Ease a CD into the slot at the front and it's loaded within a few seconds. While some of the newer players out there make you read this huge, confusing manual to get going the PRO SCRATCH 1's features become apparent from just a few moments playing with the buttons.

Hit the scratch button and – zip-a zip-a zip-a – you're scratching away with CDs. While I have lost my scratching skills due to chronic CD use for the past 15 years, DJ Skillz apparently took to these things like a duck to water. There's a strong reference. Another feature that imitates a turntable is the coast feature, which mimicks someone shutting off the power to the turntable motor. Like most of the effects, this one's alterable so you could have a quick spin-down of the platter or a long, drawn out stop.

More trix

Now that you're DJ Scribble and want to work with Cindy Margolis, here are some other cool tricks to use. Hit the flange button and use the large jog wheel to alter its effect. You're just starting. Nail that pan button and you've got that flange bouncing from left to right.

About the only complaint that I have about this CD player is that the pitch control affects the speed of playback without compensating for that speed. In other words, on Denon and Pioneer units the tempo changes but the song still sounds good, while here there is a bit of that "mouse" effect as the song is sped-up.

American DJ Audio has really gotten the basics down on this unit. It is extremely quick to respond to any input, loads CDs and CDRs very quickly and has an intuitive, useable interface. While the feature set might limit it to certain types of DJs, like club or school jocks, it is a great unit that represents the state of the art in CD players today.

MSRP: $999.95 - see www.americandj.com for more info.

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The TOP 200 of 2000

America's Party Tunes: The Survivors

Life's tough on Top 200 Island

Over the last decade, Mobile Beat's Top 200 has established itself as the most accurate annual tally of America's Favorite Party songs. Each year, we open the voting to Mobile and Club DJs throughout the US and Canada, in search of the songs they play the most, based on response to dancefloor requests.

In past years, we've asked our readers to tell us their twenty-five most-played songs, and from thousands of responses, compiled the Top 200. Because of the importance of the Top 200 as a DJ programming tool, this year we decided to put the songs on the list to the ultimate test.

Using the interactivity of the Mobile Beat web site (www.mobilebeat.com), we have invited readers to revisit last year's list and select just ten songs that they agree should be on the list. Then, to get a better feel for the trends in party music, our voters were asked to vote for ten songs not on last year's list and to select ten songs to be voted off the list. The result is the most accurate, up-to-date DJ playlist of all time.

How did "The Survivor Methodology" effect the list?

Most obvious in their absence are last year's #1 and #3 songs. Ricky Martin's "Livin' La Vida Loca" and Cher's "Believe" were solidly voted off the island... err list. Others, like "From This Moment On" by Shania Twain and Bryan White, The Vengaboys' "We Like to Party" and "All Star" by Smash Mouth all fell from the top 10. In a surprising turnabout, many recent hits were replaced by classic DJ standards. The two most popular party songs of all time, "Y.M.C.A." and "Old Time Rock n' Roll" are back at the top of the list at #1 and #3 respectively.

Regardless of their age, from classics like "Love Shack" at #7 to "Who Let The Dogs Out" which debuts at #15, these songs all have what it takes to be timeless party classics. What will be #1 for 2001? As always, that's up to you.

	ARTIST	SONG TITLE
1	Y.M.C.A.	VILLAGE PEOPLE
2	MAMBO No.5	LOU BEGA
3	OLD TIME ROCK AND ROLL	BOB SEGER
4	ELECTRIC SLIDE	MARCIA GRIFFITHS
5	AMAZED	LONESTAR
6	(YOU SHOOK ME) ALL NIGHT LONG	AC/DC
7	LOVE SHACK	B-52'S
8	BRICK HOUSE	COMMODORES
9	BROWN EYED GIRL	VAN MORRISON
10	GETTIN' JIGGY WIT IT	WILL SMITH
11	SHOUT	ISLEY BROS/DYNATONES/OTIS DAY
12	PLAY THAT FUNKY MUSIC	WILD CHERRY
13	MONY MONY	BILLY IDOL
14	STROKIN'	CLARENCE CARTER
15	WHO LET THE DOGS OUT	BAHA MEN
16	FROM THIS MOMENT ON	SHANIA TWAIN & BRYAN WHITE
17	UNCHAINED MELODY	RIGHTEOUS BROTHERS
18	SMOOTH	SANTANA
19	THE TWIST/LET'S TWIST AGAIN	CHUBBY CHECKER
20	I WILL SURVIVE	GLORIA GAYNOR
21	CELEBRATION	KOOL & THE GANG
22	DANCING QUEEN	ABBA
23	THE THONG SONG	SISQO
24	BYE BYE BYE	'NSYNC
25	CRAZY	PATSY CLINE
26	STAYIN' ALIVE	BEE GEES
27	TWIST AND SHOUT	BEATLES
28	WILD THING	TONE LOC
29	COUNTRYGRAMMAR	NELLY
30	UNFORGETTABLE	NATALIE & NAT KING COLE
31	WONDERFUL TONIGHT	ERIC CLAPTON
32	HOT HOT HOT	BUSTER POINDEXTER
33	THE REAL SLIM SHADY	EMINEM
34	OOPS! ...I DID IT AGAIN	BRITNEY SPEARS
35	MUSIC	MADONNA
36	C'MON N RIDE IT (THE TRAIN)	QUAD CITY DJ'S
37	RAPPERS DELIGHT	SUGAR HILL GANG
38	WE LIKE TO PARTY	VENGABOYS

39	IN THE MOOD	GLENN MILLER
40	CHICKEN DANCE	VARIOUS
41	SUPER FREAK	RICK JAMES
42	GREASE MEGAMIX	O. NEWTON-JOHN & J. TRAVOLTA
43	FOOTLOOSE	KENNY LOGGINS
44	GOODBYE EARL	DIXIE CHICKS
45	JAILHOUSE ROCK	ELVIS PRESLEY
46	MUSTANG SALLY	WILSON PICKETT
47	SOUL MAN	BLUES BROTHERS
48	BABY GOT BACK	SIR MIX ALOT
49	FRIENDS IN LOW PLACES	GARTH BROOKS
46	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
47	JUMP JIVE AND WAIL	BRIAN SETZER
48	RESPECT	ARETHA FRANKLIN
49	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
50	BUILD ME UP BUTTERCUP	FOUNDATIONS
51	AMERICAN PIE	DON MCLEAN
52	ALL STAR	SMASH MOUTH
53	IT'S YOUR LOVE	TIM MCGRAW AND FAITH HILL
54	YOU'RE STILL THE ONE	SHANIA TWAIN
55	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
56	BACK THAT THING UP	JUVENILE
57	I LOVE ROCK AND ROLL	JOAN JETT
58	SATURDAY NIGHT FEVER	BEE GEES
59	PUSH IT	SALT-N-PEPA
60	BREATHE	FAITH HILL
61	MAN, I FEEL LIKE A WOMAN	SHANIA TWAIN
62	PARTY (UP IN HERE)	DMX
63	JUMPIN' JUMPIN'	DESTINY'S CHILD
64	BETTER OFF ALONE	ALICE DEE JAY
65	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
66	SWEET HOME ALABAMA	LYNYRD SKYNYRD
67	MARGARITAVILLE	JIMMY BUFFETT
68	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY
69	COWBOY	KID ROCK
70	KRYPTONITE	3 DOORS DOWN
71	TO BE REAL	CHERYL LYNN
72	ALL MY LIFE	K-CI AND JOJO
73	I SWEAR	JOHN M MONTGOMERY/ ALL-4-ONE
74	TEQUILA	CHAMPS
75	CAN I GET A...	JAY-Z
76	THE BAD TOUCH	BLOODHOUND GANG
77	BACK AT ONE	BRYAN MCKNIGHT
78	COTTON EYE JOE	REDNEX
79	GRADUATION	VITAMIN C
80	I TURN TO YOU	CHRISTINA AGUILERA
81	BIG PIMPIN	JAY-Z
82	BLUE	EIFFEL 65
83	SHE BANGS	RICKY MARTIN
84	I DO (CHERISH YOU)	98 DEGREES
85	THE DANCE	GARTH BROOKS
86	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
87	DO YOU LOVE ME	CONTOURS
88	BORN TO BE WILD	STEPPENWOLF
89	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
90	I'M FROM THE COUNTRY	TRACY BYRD
91	IT'S MY LIFE	BON JOVI
92	BOOMBOOMBOOMBOOM	VENGABOYS
93	ATOMIC DOG	GEORGE CLINTON
94	LAST DANCE	DONNA SUMMER
95	YOU DROPPED THE BOMB ON ME	THE GAP BAND
96	NEW YORK NEW YORK	FRANK SINATRA
97	DABUTT	EU
98	WE ARE FAMILY	SISTER SLEDGE
99	THERE YOU GO	PINK
100	DON'T STOP TILL YOU GET ENOUGH	MICHAEL JACKSON

101	I WANNA KNOW	JOE
102	I GOT YOU	JAMES BROWN
103	IT'S GONNA BE ME	*NSYNC
104	MOUNTAIN MUSIC	ALABAMA
105	IT TAKES TWO	ROB BASE
106	CONGA	MIAMI SOUND MACHINE
107	BECAUSE YOU LOVED ME	CELINE DION
108	LOUIE LOUIE	KINGSMEN
109	TAKIN' CARE OF BUSINESS	BTO
110	ROCK AND ROLL ALL NITE	KISS
111	SOME KIND OF WONDERFUL	GRAND FUNK RAILROAD
112	FUNKY COLD MEDINA	TONE LOC
113	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
114	WHAT I LIKE ABOUT YOU	ROMANTICS
115	DECEMBER '63 (OH WHAT A NIGHT)	FOUR SEASONS
116	CRAZY LITTLE THING CALLED LOVE	DWIGHT YOAKAM
117	FUNKYTOWN	LIPPS INC.
118	LOCOMOTION	LITTLE EVA
119	ROCK THIS TOWN	STRAY CATS
120	GET READY FOR THIS	2 UNLIMITED
121	EROTIC CITY	PRINCE
122	GOD SPENT A LITTLE MORE TIME	NSYNC
123	I KNEW I LOVED YOU	SAVAGE GARDEN
124	TRY AGAIN	AALIYAH
125	SWING THE MOOD	JIVE BUNNY
126	NO PARKING ON THE DANCE FLOOR	MIDNIGHT STAR
127	BRASS MONKEY	BEASTIE BOYS
128	COME ON OVER BABY	CHRISTINA AQUILERA
129	HOME 4 A REST	SPIRIT OF THE WEST
130	BE WITH YOU	ENRIQUE IGLESIAS
131	CAN'T GET ENOUGH OF YOUR LOVE	BARRY WHITE
132	LET IT WHIP	DAZZ BAND
133	SWEET CAROLINE	NEIL DIAMOND
134	RUNAROUND SUE	DION & THE BELMONTS
135	I THINK I'M IN LOVE	JESSICA SIMPSON
136	FADED	SOUL DECISION
137	TOOTSIE ROLL	69 BOYZ
138	HIGHER	CREED
139	LET'S GET IT ON	MARVIN GAY
140	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG
141	I NEED TO KNOW	MARC ANTHONY
142	SEXUAL HEALING	MAX-A-MILLION
143	ROCK AROUND THE CLOCK	BILL HALEY AND HIS COMETS
144	PRETTY WOMAN	ROY ORBISON
145	KISS	PRINCE
146	ALWAYS & FOREVER	HEATWAVE
147	FLY AWAY	LENNY KRAVITZ
148	ANOTHER ONE BITES THE DUST	QUEEN
149	LOVE OF MY LIFE	JIM BRICKMAN with MICHAEL W.SMITH
150	MYWAY	FRANK SINATRA
151	INTO THE GROOVE	MADONNA
152	TAINTED LOVE	SOFTCELL
153	WILL 2K	WILL SMITH
154	I TRY	MACY GRAY
155	(YOU DRIVE ME) CRAZY	BRITNEY SPEARS
156	LET'S GO CRAZY	PRINCE
157	LET'S GET LOUD	JENNIFER LOPEZ
158	WE WILL ROCK YOU	QUEEN
159	LEGS	ZZ TOP
160	ZOOT SUIT RIOT	CHERRY POPPIN' DADDYS
161	ROCK & ROLL-PART 2	GARY GLITTER
162	WORKING FOR THE WEEKEND	LOVERBOY
163	START ME UP	ROLLING STONES
164	MY GIRL	TEMPTATIONS
165	YOU SANG TO ME	MARC ANTHONY
166	MOVE YOUR BODY	EIFFEL 65

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167	I'M TOO SEXY	RIGHT SAID FRED
168	HOT STUFF	DONNA SUMMER
169	LET THE MUSIC PLAY	SHANNON
170	SAY MY NAME	DESTINY'S CHILD
171	VALENTINE	MARTINA MCBRIDE & JIM BRICKMAN
172	SUMMERWINDS	FRANK SINATRA
173	I CAN'T GET NO SATISFACTION	ROLLING STONES
174	FAITHFULLY	JOURNEY
175	CAN'T TOUCH THIS	MC HAMMER
176	I SAW HER STANDING THERE	BEATLES
177	I'LL MAKE LOVE TO YOU	BOYZ II MEN
178	BLISTER IN THE SUN	VIOLENT FEMMES
179	MICKEY	TONI BASIL
180	WALK THIS WAY	RUN DMC & AEROSMITH
181	SON OF A PREACHER MAN	DUSTY SPRINGFIELD
182	ALL THE SMALL THINGS	BLINK 182
183	MARIA MARIA	SANTANA
184	LET'S GROOVE	EARTH, WIND & FIRE
185	POUR SOME SUGAR ON ME	DEF LEPPARD
186	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	BARRY WHITE
187	AFTER THE LOVING	ENGELBERT
188	HURTS SO GOOD	JOHN COUGAR MELLANCAMP
189	AIN'T TOO PROUD TO BEG	THE TEMPTAIONS
190	SEPTEMBER	EARTH WIND & FIRE
191	DANCE & SHOUT	SHAGGY
192	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS
193	LIMBO ROCK	CHUBBY CHECKER
194	THEN THE MORNING COMES	SMASH MOUTH
195	BUST A MOVE	YOUNG MC
196	BUTTERFLY KISSES	BOB CARLISLE
197	TOO CLOSE	NEXT
198	HAVE I TOLD YOU LATELY	ROD STEWART
199	I DON'T WANNA MISS A THING	AEROSMITH/MARK CHESTNUTT
200	TO MAKE YOU FEEL MY LOVE	GARTH BROOKS

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Reading the Room

By Mike Starnes

Calculate your music for success

Always bear in mind that each region of the U.S. is different and may require a different approach.

It's a numbers ga

For the pre-MTV generation, musical awareness peaked in the years between middle school and high school. The average attendee at adult- oriented events graduated at age 17 or 18. To trigger the memory banks and play recognizable music for this age group, first estimate their age. If they are 30 years old, for example, subtract the 18-year graduation age from their current 30 years of age. This will give you a remainder of 12 years since their graduation date. Since it's 2000 you then subtract the 12 years (since graduation) from 2000 meaning they graduated in 1988. Pick an appropriate song from that time frame & watch for their response.

Keep in mind that many men marry younger women. This means that at a class reunion, for example, the music must vary over a three or four year time span. If the event is a class reunion for the Class of 1970 you have to vary before and after that date to allow for the younger brides who married men graduating that year.

Memories, in the corners of my mind...

Another example would be at the first part of a wedding when the music is primarily at a lower background volume level. You can still use the above rules within the framework of the specified format. Usually the families of the bride and groom will compliment you, saying that something you played from "their time" was played at their wedding or at events during their school years. Music triggers memories. It is difficult to hear any song that was popular in your high school or college years without remembering an event or special person linked to that song.

Although themed events pre-specify one type of music, you should always be prepared for "off-format" variety. Most of the time the difference between a good DJ and a great DJ is the ability to look at the people and anticipate what they want to hear. A 19-year-old bride with a 20-year-old groom may tell you that they want alternative music played at their wedding reception, but for the first part of the event every member of their respective families is also important.

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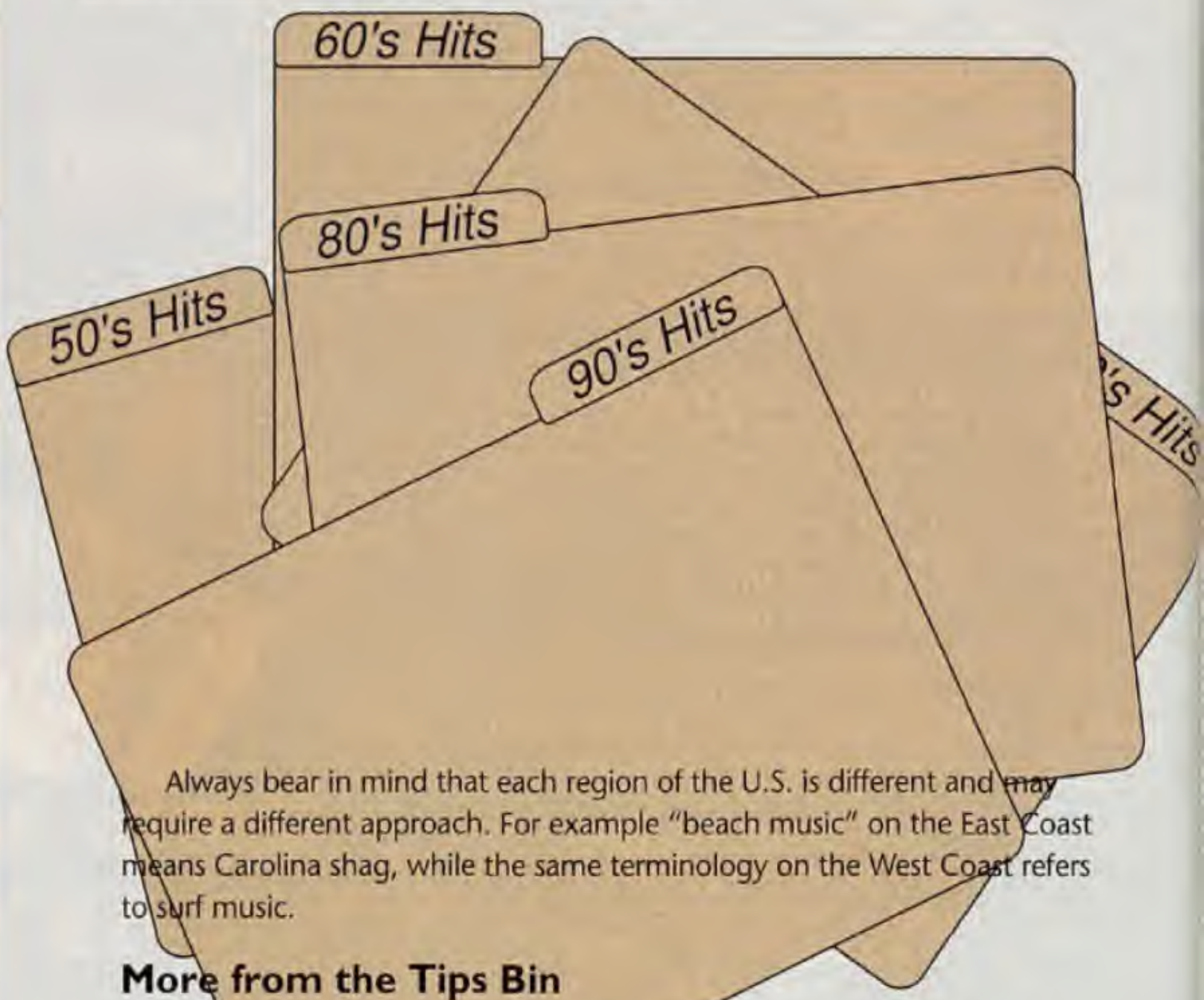

Always bear in mind that each region of the U.S. is different and may require a different approach. For example "beach music" on the East Coast means Carolina shag, while the same terminology on the West Coast refers to surf music.

More from the Tips Bin

Here are a few other tips from DJ readers. One DJ never loads up for an outdoor event without including a roll of 50-gallon trash bags inside the back door of his van. He uses them to cover the speakers in case of rain. Another reader suggests taping an eight-inch length of thin cotton sash cord to the end of each AC cable or speaker cord so that when rolled up the tie cord is already there.

One of my favorites is from "The Motivator." He procured the table for his DJ/Karaoke system from a company that sells copy machines. The table skirt hides the fact that when he rolls it on the wheeled legs up to the back of the van a squeeze on the lever handle retracts the wheels exactly like an ambulance gurney. His load time is legendary! Another DJ got tired of having middle school kids asking for "dedications" so he purchased a small scrolling sign from a nearby wholesale store. He sells written dedications in view of everyone for 50 cents each. He drags his daughter along, and lets her pocket all she earns.

This is for those of you with those six-foot tables from the office supply store. When they get cracked or scratched, replace the wooden part with plywood covered with Ozite carpet to match your speakers. The weight of the plywood is approximately 1/3 of the original particleboard, and the Ozite works great with Velcro. It can also be cleaned off with a vacuum cleaner. Also, thanks to the motorcycle riding DJ crew who suggested we use two scooter ramps for loading heavy cases with wheels. Ramps for riding lawn mowers are also cost effective and space conscious. They also suggested motorcycle tie-downs or ratchet straps to secure your load in case someone darts in front of you while in transit. Fast Eddie tells me the top of his "rolling pile" for pool parties always contains a bungee cord to hold those pesky spring-loaded gates he finds around the pools.

Please send in your "Tips and Tricks" by fax to (716)385-3637 or by e-mail to TNT@mobilebeat.com. Special thanks go out to David Fusco with Music Unlimited, Lico Reyes with Parties Portable, and Scott Shirley with The Party Machine for their invaluable assistance.

Creativity, Right Out of the Box

By Dan Walsh

The Yamaha DJX-IIB: unwrap this colorful package and let the grooves begin

Contrary to what the uninitiated might think, the typical party gig we perform as Mobile DJs involves a great deal of creativity. We try out new ways to get the crowd involved in the fun of the event. We work at our emcee skills and try to keep our presentations fresh. And we strive to read the crowd and play just the right music at the right time. The music itself is the only thing that seems beyond our creative reach.

Developments in DJ CD players and mixers have enabled us to manipulate songs by looping, sampling and altering pitch and tempo. This is usually as far as most mobiles go in changing or adding to the musical content of their shows. Hip hop and techno DJs on the other hand, have utilized sequencers, full-function samplers, drum machines and other boxes, along with traditional vinyl scratching techniques to create new musical forms. If you are looking for a way to incorporate something of these styles into your mobile spinning, read on.

Power at your fingertips

Yamaha has come out with a new "groove box" that puts sequenced patterns, drum loops and digital scratching together in a package that gives anyone with a sense of rhythm the tools to create really cool dance music. The DJX-IIB

is a table-top box that could seriously infect you with the groove bug.

The box measures 15" x 15" x 6" and weighs a mere five pounds. The back panel is simple, with a standby/on button, single RCA audio input (for BPM syncing), RCA stereo outputs MIDI in and out plugs, 12v power connection and 1/4" headphone jack. The DJX-IIB also runs on six "D" batteries. The top panel is colorful,and at first glance may seem busy, but as I began exploring it, the layout turned out to be quite intuitive.

The supplied manual makes it easy to get started making music right away. It walks you through the basic functions and then builds sequentially to help you take full advantage of the instrument's potential.

A Different kind of mobility

The DJX-IIB has two speakers built in to the top panel, with ports through the bottom of the unit to boost its bass response. These sound great for personal practice. Obviously, the stereo outs let you plug into your sound system. As expected, plugging in headphones mutes the speakers. However, unexpectedly, using the stereo outs does not also do this. Plugging into the headphone jack is the only way to mute the speakers. So you have speakers and battery power—why not add a couple of guitar strap holders? Yamaha did. Now you're ready to take this show on the road, literally!

Get control of yourself

The top panel packs the many needed controls into an easy-to-use layout. At the top is a large, red LED display that shows the current pattern number and key/BPM information when the appropriate buttons directly beneath it are pressed.

What really catches your eye immediately, are the two CD-sized circles on the lower left and right of the panel. On the left is the "Live Effector" section, with controls for ten onboard effects: distortion, auto pan (bounces the sound back and forth), ring modulation, flanger, phaser, slice, delay, echo, lo-fi, and wah. A toggle switch applies the effect (one effect can be triggered at a time) and knobs control the rate and amount of effect applied to the patterns ("dry" to "wet").

On the right side you'll find an actual CD screwed to a turntable-style pad which controls scratching and a whole lot more. (More about what's on the CD later.) Holding the pattern select button down and moving the scratch pad selects one of the DJX-IIB's 70 pattern groups. Ten variations of the pattern are available through a row of five pattern player buttons and an A/B bank selector. While a pattern is playing, the scratch pad plus the scratch select button selects one of 74 "scratch kits," which can then be played along with the pattern and mixed via a crossfader at the bottom of the panel, right where you'd expect to find it.

Music to my ears

All the bells and whistles in the world wouldn't mean a thing if this box didn't have quality patterns to start with. It most assuredly does. Grooves include multiple interpretations of styles like techno, trance, garage, drum and bass, hip hop, old school and trip hop, among others. The production quality is top-notch. These sequences were obviously put together by studio pros. I did not find one pattern that wouldn't be useful within the right context.

The scratch pad adds true interactivity

to the DJX-IIB. You can choose from a variety of rhythm loops, voice samples, synth hits, arpeggios and pads. These can be scratched by turning the pad or looped to repeat in sync with the pattern that is playing. For experienced turntablists, the only unusual factor here is that going backward with the scratch pad, in most cases, does not give you a reverse of the loop, but triggers a different sound. I imagine this was simply a way to cram more sounds into this little box.

A number of utility settings add extra control as well. The #OO kit is an "auto" setting that selects appropriate scratch material for the pattern you have going. The second to last scratch pad setting controls overall pitch and BPM for a turntable shutdown effect. The last setting uses the position of the scratch pad to mix the different parts of the playing pattern. This feature adds dramatically to the control that you have over the pre-set patterns. Rounding out the unit's controls are a low/mid/high isolator section, resonance knob, and a cutoff frequency control knob. These analog synth-style controls are of high quality and are not cheesy (unless you want them to be).

Am I synching or launching?

The BPM can be completely controlled and synced to an input signal from the RCA input. Either set the BPM by tapping, pressing a set button while turning the scratch pad to select the number, or by tweaking the sensitivity knob to pick up the beat from your CD player or other sound source.

The supplied CD can be removed and replaced with any CD you prefer to look at while scratching. This Yamaha CD-ROM contains a bunch of goodies, the most important being extra patterns and Pattern Launcher, a computer application for importing new patterns into the DJX-IIB. This helps you take sequences that you have created with a software sequencer or other MIDI devices and send them to the DJX-IIB's memory.

Time to stretch out

The potential of this unit for club work should be obvious by now. A creative way to use this unit in a mobile performance might be to create extended segues. For high school parties or other events that call for techno or hip hop sets, the BPM sync function makes it possible to link up with your CD player, as mentioned earlier. Instead of just beat matching or fading from song to song, you could fade seamlessly or cut abruptly to the DJX-IIB, on which you will already have a pattern playing. Improvise with the scratch pad, adding drum loops, accents, weird samples or whatever fits the moment. Then move on to the next CD track. It could really add a fresh creative element to your mix.

The DJX-IIB carries a list price of $299.00. This fact, combined with its light weight and fun appearance might make it seem like a toy at first glance. There is no denying that it is a lot of fun to play with. Once you get your hands on it, however, get ready to experience a high-powered, professional-level DJ tool.

For more information on the DJX-IIB, check out www.yamahadjx.com

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The SoundTimes
Volume 1, No1

B-52 BOMBERS WAGE WAR AGAINST WEAK BASS!

B-52's Compact And Powerful New Weapons

B-52 pro-audio has added two models of band-pass subwoofers to their already impressive arsenal. These new weapons allow mobile infantry and B-52 allies to add powerful 18" subwoofers to their sound systems without adding amplifiers and crossovers to the audio system.

The B-52 subwoofers are loaded from within the cabinet, which protects them from physical damage inherent in taking to the battlefields. A 3/4" thick plexi-glass window offers visual contact with the 18" cast-framed subwoofer(s) when engaging the enemy.

B-52 offers both single and dual 18" band-pass models. DJ Shorte of Pittsburg, PA. calls his B-52 BP-18 subwoofer "a mobile DJ's dream ... the B-52 band-pass sub let me drop seriously tight bass without adding another amp and x-over to my system." When asked about their size DJ Jam of Los Angeles explained "that not only are these subs extremely compact, but they're built like tanks."

In the war against weak bass, the new B-52 band-pass weapons are compact, powerful and built for the battlefields.

A Common Weapon: Uncommon Power And Force

The B-52 SR-18S is one of the most commonly used weapons in the war against weak bass. The SR-18S is powerful, has deep tight bass and is extremely cost effective.

What makes the SR-18S different from the enemies' weapons is its specially designed 18" subwoofer. The B-52 18-180S is a dedicated subwoofer that offers tremendous power handling and will only play low frequencies even when connected to a full-range signal.

There is nothing worse than having your subwoofer fail in the midst of a heated battle against weak bass. That's why the B-52 18-180S utilizes a virtually fire retardant 3" polyamide voice coil, a cast aluminum frame and a 180 ounce magnet structure.

B-52 SH-18X Folded Horn Subwoofer Leads Attack

The SH-18X folded-horn subwoofer has weak bass running for the hills. The unique folded-horn design provides long throw, allowing the low frequencies to reach a far greater distance than any of the enemies' weapons.

Reports from the battlefields indicate that even when standing 80 feet away from the B-52 SH-18X, it still feels like you are being hit by a nuclear blast.

B-52's main competitor uses a 18" subwoofer with a 3" voice coil subwoofer on their most popular weapon, which results in weak bass, while the B-52 SH-18X utilizes a powerful, 4" polyamide voice coil. When comparing sound, *Music Magic Entertainment's* Daniel Sherwood, of Bremerton, WA. explains that "instead of the blap, blap, blap I was used to from my old subs, B-52 finally gave me a true deep, tight thump that I always wanted... my B-52 subs attacked that really deep stuff and spit back into the crowd like I just could not believe. My old subs just couldn't take it, they would puke, clip and sound like crap but the B-52 subs seemed to want more".

B-52 Now Recruiting

B-52 Pro-Audio invites all mobile entertainers,club owners and bass addicts to join in the war against weak bass. To enhance your arsenal contact your local dealer or B-52 headquarters at 800-344-4ETI. You can also check out our website at B-52PRO.com or e-mail us at eticorp@earthlink.net

Country Lives

By David Kreiner

It's just moved a little south of L.A.

Country Line Dancing

Formerly the Western Connection, Montana's is located in San Dimas, CA, a suburb of Los Angeles. With a typical crowd of 1000 plus, it certainly proves that there is still plenty of life left in country music.

When the club opened on February 4, 2000, it presented a very lush environment for upscale, modern country night clubbing. Montana's has the feel of a 10,000 sq. ft. mountain lodge with a Hot Country music format that gives everyone a chance to enjoy the 2000+ sq. ft. dance floor.

I had the oportunity to sit down with Montana's manager, Greg Stewart, to talk about some of the challenges that he faces operating a successful nightclub.

Why did you pick a country-formatted club?

There was a niche in our marketplace that needed to be filled, and with our background running the Denim and Diamonds chain nationally, Cactus Coral and Long Horn nightclubs, it was a natural progression for us.

Where do you see this trend heading?

I see country progressing and growing, adding people who are new to this style of music or who are sick of the regular Top 40. With tons of country crossover artists so popular at Top 40 radio, there is still a lot of interest in this format. Just look at a current Billboard Hot 100 Chart and you'll see all the country artists who are charting.

What other concepts/nightclubs are you working on or see happening nationwide?

We are looking to expand our concept to various other areas in southern California, which will maximize our media buying on cable, radio and in print. I still think the small, intimate social spot is very popular, staying with an upscale look and feel. There is a niche for this type of clientele. The "dot.com new money people" need a place to go to and feel at home, as well as Joe Six-pack and Nancy Normal who just want to have fun.

Who does your marketing?

I do all of the marketing. I draw from what was successful with other concepts I've operated to drive sales. E-mail has been very powerful for quick updates on new concerts and promotions. Daily updates are also posted at our Web site,

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www.montanasnightlife.com. Local radio has been very instrumental for us, especially when we have a recording act performing. We have guests driving 1-2 hours from San Diego and other remote areas just to party with us.

What promotions drive your business the best?

We try to do a midweek discount drink night. Concerts are on Wednesdays. Dance competitions and Sunday West Coast Swing nights are popular. Free dance lessons at 7:00 p.m. are very well attended. We have a $5 cover every night from Wednesday to Sunday.

What types of lighting and sound do you have?

We have 12 Intellibeams for stage and dancefloor lighting. Ian Ingram from Thunderbolt Sound & Light in Santa Ana, CA did the install and upgrades when we moved in. Our music comes from The Source DJ Music Supply. DVD will be a new addition for a visual presentations with 12 TV monitors throughout the club. Concert sound includes a production board and monitor board. We also use video cameras when live acts perform.

Who books your live recording acts?

I work with Mountain High Entertainment in Rancho Cucamonga to get 1-2 name acts per month. Chris LeDoux, Brad Paisley, Chad Brock, Rascal Flats, Phil Vassar, Warren Brothers, Doug Supernaw & Eric Heatherly are some of the fine talent who have performed here.

What other types of products are you offering?

We have just added an online store to purchase concert tickets, Montana's wearables, and soft goods. We are extremely happy with this location and our great clientele. I expect to see this concept stay strong for quite a long time!

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LDI 2000

SHOW REPORT

Lighting Dimensions International, The industry's annual lighting and sound festival, was held at The Sands Expo Center in Las Vegas October 21-22. As always, the event was packed with dazzling surprises and fiery new ideas. Here are a few of the highlights.

Left: Alex Hazzard demonstrates Vestax's innovative Turntable/Guitar

At the Gemini booth: New, improved turntables, scratch style CD players, hot new wireless mics (facing page), lasers, scanners, and of course, dancing girls

American DJ brought DJ Skilz to show just how easy it is to emulate turntable mixing with the new Pro Scratch One.

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MOBILE BEAT DJ ALL STARS

The Party Machine is in High Gear

Diane Jost

This is no ordinary suburban couple!

When clients in the western part of metropolitan Boston hire The Party Machine, they are really hiring a unique party team, made up of Diane and Al Jost. This couple has developed a DJ service that combines the best of what each member has to offer—and that's good news if they're at your party.

What a long, strange trip it's been

In a profession still dominated by male personalities, Diane's role as the primary entertainer of the couple stands out. She discovered her gift for generating fun while the duo was in Colorado Springs, back in 1983. While her husband was teaching computer science at the U.S. Air Force Academy, Diane found herself providing music for friends' parties and at military clubs. After a move to the Nashville area, Diane decided to develop her skills at a local broadcast school. Soon after, she found a job working nights and weekends at a small town radio station. During this time she did her first mobile gigs.

Typical of the military life, the couple had to move to Boston in the late eighties, then again to Albuquerque, only after Diane had begun developing a clientele in Boston. The year 1991 brought them back to Beantown, where Diane reconnected and started building again. This time, a fill-in spot at a Holiday Inn led to a stint with a local DJ company, and ultimately to The Party Machine.

The machine gets up to full power

Diane and Al have spent the time since then building their mobile partnership. Al has retired from active duty in the Air Force and Diane has settled into a pleasing double life as a secretary for a Fortune 500 company during the week, and a mobile/club entertainer on weekends. She says, "People at my company are usually quite surprised when they find out that I'm a DJ."

A defining moment for Diane came one night in a club where she was in the audience. "The DJ suddenly got up on a counter and got the dance floor really fired up. I realized that people just need to be shown that it's OK to have fun."

She makes sure she is always "up" for her performances by acting as if there's a camera always on, pointed at her. From experience, she feels attention to detail in appearance and body language are a must. "Even if you're tired, never yawn. If you feel it coming on, swallow it!" she emphasizes.

One man stage crew

Al, the other half of the team, is not as noticeable, but is no less an important element of The Part Machine's success. He acts as roadie, sound and lighting technician, bodyguard and more. When Diane is out on the dance floor leading a conga line or introducing the wedding party, Al keeps the tunes flowing. He takes requests, keeps an eye on the gear, and basically frees Diane up to concentrate on being the fun generation.

The Party Machine generally serves a fifty-mile radius surrounding their home in Sudbury, a suburb located twenty-five miles west of Boston. They concentrate on weddings, while Diane also performs regularly in local clubs. A pretty normal assortment of gigs comes their way, but there are sometimes exceptions. For instance, there was the Portuguese reception, complete with a full playlist of unfamiliar music. Originally a six-hour affair, it turned into a marathon nine-hour celebration. Or how about the late-

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MOBILE BEAT DJ ALL STARS

The Party Machine's MACHINES

Diane (holding flowers) and Al renewed their vows during the Mobile Beat DJ Show in Las Vegas last January.

night "booze cruise" that ended at one in the morning with Al and Diane schlepping their equipment across the hosed-down deck of the ship.

Party of a lifetime

Summing up her approach to providing entertainment, Diane says "I remind myself that it's never 'just another party.' You have to remember that each event is a really special moment for the people involved. It's the only twenty-fifth or fiftieth anniversary they'll celebrate. They have asked me to enter their private world, and I'm keenly aware of that."

As Diane and Al approach their thirtieth anniversary (after renewing their vows at the Tropicana Hotel during the Mobile Beat DJ Show in Las Vegas last January), it appears that The Party Machine will continue running in top form for years to come.

Primary system:

Denon 2500F CD player
MTX MX300 sampling mixer
Crown Powertech 1 and Powertech 2 amps (bi-amped)
Bose 802 speakers
Bose 502 subwoofers
Yamaha Club Series 3 speakers (larger events)
E-V SH-15-2 subwoofers (larger events)
Denon 610F CD/cassette player
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Gemini UX820 wireless mics (headset & handheld)

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MOBILE BEAT DJ ALL STARS

The Sun Rises on a Digital Duo

Finger Lakes DJ couple makes MP3 work in the real world

Nick & Sarah Vecchioli

Sun Studios' "Karaoke & DJ Road Show" Equipment List

- Dell Inspiron™ 3800 laptop with a 500 MHz Intel® Celeron™ processor, 12 GB hard drive and 128 MB RAM, running MusicBoss DJ software
- 4 Ramsa WS-A80 speakers; 2 Ramsa WS-A240 subwoofers
- Mackie M1400i and Carvin HT1000 amps (bi-amped)
- Behringer Eurorack MX1604A mixer
- Behringer Virtualizer Pro DSP1000P effect
- Behringer Ultrafex Pro EX3200 enhancer
- Behringer Composer MDX2100 compressor
- Gemini CD9500 Pro 3 CD players
- Samson Concert Series IV wireless mic with SM58 head
- 3 Nady cardioid wired mics and 3 Samson cardioid wired mics
- Furman RackRider RR15 power conditioner
- SKB cases
- 1600W of PAR lighting; motion lights; mirror ball with pin spots

After receiving a number of questions from readers about how to integrate MP3 DJ technology into their businesses, we here at *Mobile Beat* were ready to go in search of DJs who have embraced the new digital domain and could share their experiences with us. Then someone in the editorial office remembered receiving an e-mail from a company that had already taken on the challenge and was willing to talk about the pros and cons of their switch to MP3.

Nick and Sarah Vecchioli, who go by the name Sun Studios' "Karaoke & DJ Road Show," told us about their computer-based system and the way it has changed their performances.

They started in the business back in 1992, with what they refer to as "one cumbersome system." They had a regular gig as the weekend entertainment for a hotel lounge. This led to requests for their services at weddings and parties and ultimately to a thriving DJ and karaoke business in the upstate New York. Home base for the Vecchioli's is Canandaigua, a beautiful town in the western Finger Lakes region. This location allows them to serve a 100-mile radius, which includes cities like Buffalo, Rochester and Syracuse. Most of their performances are for weddings and private parties, while they occasionally provide music for car shows and "cruise nights." Karaoke at clubs in and around the Finger Lakes is also an important part of their business. For private parties, their rates are based on a four-hour performance at $425.00 for a DJ show and $475.00 for a karaoke

How much music can you fit in your lap?

Early on, they began a quest to make their sound system as compact as possible. The advent of compressed music files and playback software for DJs was a quantum leap in mobility for the Sun Studios team. They describe the process they went through to migrate to the laptop as follows. "The first step in utilizing MP3-based technology was to convert our popular CD music to MP3s, using the MusicBoss program's built-in 'Grabber' (this initially involved one full week with 3 computers converting music so we could get started using our new laptop system).

"MusicBoss is our DJ program and uses Windows as its

operating system. The Grabber converts digital music to compressed MP3 files easily, saving them to a folder on your desktop. The playable MP3 files loaded on our laptop in our MusicBoss program are our primary source of music during every show. While doing a karaoke show, it is our only source of bump music used. At larger, more upscale events we have CD players available as backup only, or if clients provide special requests on CD format that we do not have available. Interfacing with the system is easy. We use the stereo headphone output of our laptop and connect by way of a shielded audio cable into a stereo channel on our mixer. The volume can be controlled from the laptop's output or the fader on the mixer. It's a gas!"

For Nick and Sarah, MP3 technology has ultimately saved a lot of time (no more looking through CDs for the correct song), and backaches (no more carrying those same CDs). Three computer systems have become Sun Studios' primary system components

"Now that we are playing MP3s, we find it humorous when partygoers ask 'Can I see your CD collection' or 'Can you play track 3 off of the CD you just played?'" says Nick. "Others are bewildered and say 'Are you hooked up to the Internet with that thing?' or 'Oh, you just put CDs in your ROM drive and play them that way, right?' It's worth a giggle every time."

A husband and wife team

Computer DJs!

Sarah finds it very entertaining that they are now using a laptop at their performances. She was the one who introduced the duo's first computer, even while her partner was saying something to the effect of "What do we need a stupid computer for? That's just a waste of money." Famous last words.

The Vecchioli's feel they can give their customers the best service by remaining a husband and wife team with no other employees. Sarah handles all the financial details and keeps the computers maintained and software up to date. She acts as event coordinator when they are performing and also keeps the music going while Nick gets out into the crowd to stir up the fun.

Nick describes himself as the "ham" of the couple, doing all the MCing, selecting music, and dealing with customer relations before the event. Twenty years in sales provides him with a strong background as he handles phone calls and meets with clients. He is also the "equipment nut" who repairs and upgrades the sound hardware.

As a team they have put computer technology to work in most other areas of their business, besides playing music. Designing a logo, tri-fold brochure, contracts and almost all other printed promotional material were all tasks they accomplished "in house."

Sticking to what's important

When it comes to satisfying their customers, Nick and Sarah have a clear focus on the essentials. They strive for prompt, courteous, professional service, with a personal touch. This grows naturally out of their friendly and outgoing natures. "We love to entertain, we love music and we love each other!"

A Sun Studio's "Karaoke & DJ Road Show" promotional flyer has these words printed on it: "Just Good Music." This couple's performance style is laid back, relying on a well-developed ability to read a crowd. In other words, they let the music do the talking.

"At a wedding, the only time we become any kind of focal point is during the garter/bouquet toss. We believe that we should not be the center of attention at the event— the bride and groom are. At our karaoke shows, the singers are the focus. They are there to be entertained as well as be the entertainment. We try our best to make it fun for them and for the crowd by interacting with them, helping them with song melodies if they get lost, harmonizing with them and joking with some to keep them relaxed. I do sing occasionally to get things started," says Nick, "but much prefer to turn the show over to them."

Nick & Sarah's Wisdom for Digital DJs

- It helps to be computer literate.
- Make sure you have a large variety of music loaded into the computer.
- Be sure you have enough hard drive space to store your MP3 files.
- Have at least 128 meg of RAM for fast processing of information.
- Be familiar with your DJ software program prior to using the system "on the job."
- Preview your MP3s prior to use (make sure they play in the system).
- Defrag your system frequently.
- Be prepared for curious partygoers' questions about the new technology.
- Know your music—no chance to preview during a show.
- Always carry a backup CD player and some CDs (just in case).
- Enjoy the 21st Century!

Editor's Note: If you're using MP3 technology in your DJ shows, we'd like to hear about it. Contact Dan Walsh, Mobile Beat's New Products Editor, at dwalsh@mobilebeat.com with your story.

Odyssey Cases Presents

MOBILE BEAT DJ ALL STARS

Take a dip then... dance

Summer is the time to see Dan Wade around the pool

The late July sun is beating down on a humid Sunday afternoon. Down the street, at the local pool, you can hear a crowd of kids cooling off, splashing, laughing, screaming, and generally having as much fun as they can *on another summer weekend*. September and school seem a millennium away.

As you come closer, you notice a loud dance beat pumping along with the noise of the young people. Finally, getting a better look at the action, you realize that these kids are actually spread out all around the edge of the pool, and they're dancing. A familiar voice calls out the steps over the music and the crowd, a rainbow of swimsuits, moves in response. Then you realize that it's the DJ you heard on the radio in your car earlier that day. "Wow," you blurt out loud, and think to yourself, "It would sure be nice to be a kid again, without a care in the world, having a party at the pool on a hot summer day."

Pool Dancing

Making a summer entertainment splash

Since 1991, Dan Wade has been bringing this kind of fun to pools all over eastern Pennsylvania and surrounding areas. The founder of D. H. Productions Disc Jockey Entertainment, Dan has created such a high quality poolside entertainment package that he has trademarked it to protect it from the inevitable second-rate copy cats. Called Dip -N- Dance™, it's a central feature of his successful DJ *enterprise*.

While the idea of people dancing by the pool is not a new one, Dan says, "We just enhanced the way it's done." Dip -N- Dances™ are truly big, well-organized events. "Fantastic prizes are given out for various contests like the Limbo, Chicken Dance, Electric Slide, Macarena and so on. These events are typically done during the day for families and people of all ages. Other programs are offered at night, some for teens and others for adults. Each program is geared toward the age group, including the music."
Public performances for local municipalities or agencies are usually two or three hours long and average 200 to 300 in attendance, while Dip -N- Dance™ private parties can entertain from twenty to over a thousand people. D. H. Productions typically does a minimum of thirty Dip -N- Dances™ during July and August. The better the weather, the more dates that get added. With approximately 85% word-of-mouth promotion for these events, it's no wonder that pleasant summers mean more work for Dan and his crew.

A captive audience

Safe and sound

Setting up by a body of water may seem a little risky, considering all the electrical current coursing through a sound and lighting system. Dan has some basic rules to follow to maintain a trouble-free poolside performance. "Set up in the driest possible area. Hang your wires, rather than running them on the ground. Make sure your equipment or racks have wheels or feet to keep them off the ground as well. People who are dripping wet should be kept away from your setup at all times." He also stressed the importance of using ground fault protectors, which immediately cut off the power if any grounding occurs.

Of course, partying people can be the most unpredictable factor at any event. To create an environment where safety comes first, before each Dip -N- Dance™ Dan coordinates with the lifeguards. They go over an emergency plan and then announce the pool rules, so everyone knows what is expected. "Although lifeguards are in charge," according to Dan, "we have the authority to stop, bench or even remove any person or persons who act inappropriately. We are proud to announce that, to date, we have had no incidents whatsoever."

Having worked with so many kids, Dan has found that you should "...speak *to* them as people, not *at* them as a boss." He has found that it's important to connect with the parents and gain their respect by showing your professionalism.

"On air" as well as water

Dan's years of experience as a radio DJ in various formats is a key ingredient to his mobile success. He has hosted Top 40,

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country, oldies and adult contemporary shows for stations in Allentown, Easton and Wilkes-Barre, among others. Producing morning shows, request shows and other programs has helped him develop a music-programming concept he calls the "Oh Wow Hits." He describes these as not always the typical party songs, "...but songs that make you feel good, songs that make you want to get up and dance...You have to work it, feel it and love it! If you don't feel it, then they won't and you can't expect them to!"

D. H. Productions actually has a number of radio personalities who are involved with various stations in the area. Dan estimates that another ten percent of their business comes from this connection. "We supply stations with sound for big events, and our Digital Sound Studio Division creates sound tracks for fireworks and other events for radio stations."

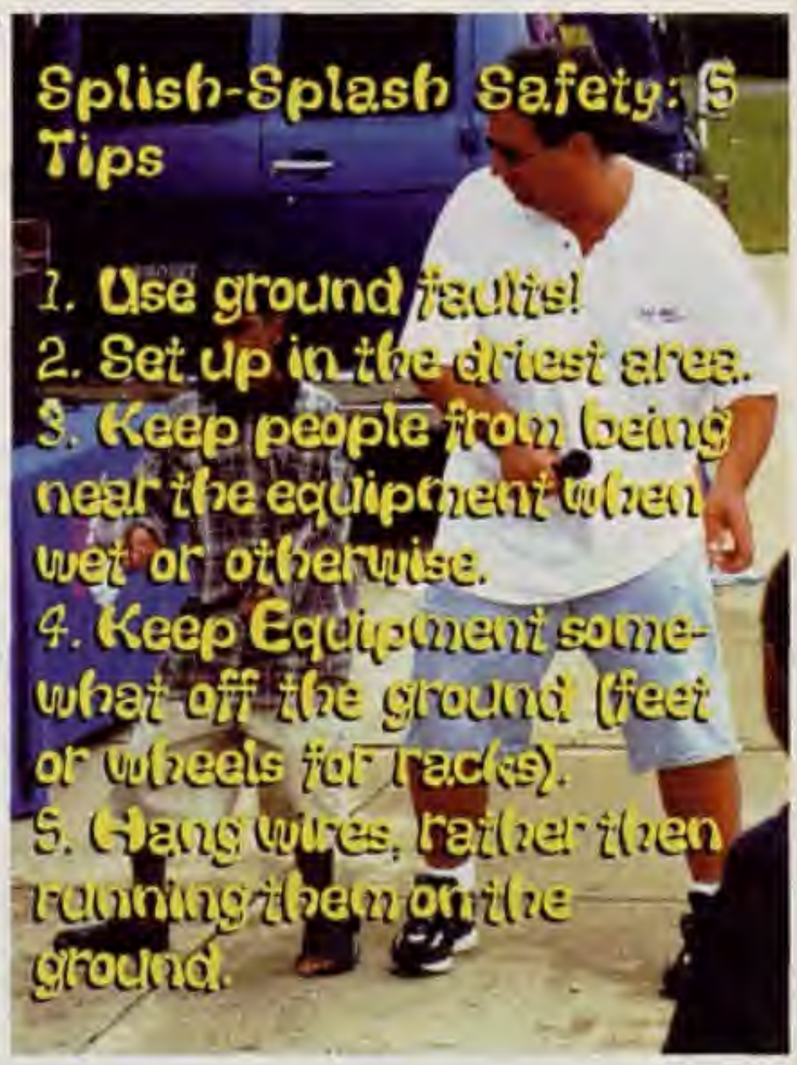
"Large sound reinforcement is in our blood," says Dan. He even had the opportunity to be a sound tech for an appearance by former President Ronald Reagan at Glassboro High School in New Jersey. D. H. Productions uses a combination of Carver, Cerwin Vega, Bose, Technics, American DJ, Audio Technica, Numark, Gemini, Electro-Voice, and Peavey gear.

Flowing in all directions

Based in Lehigh Valley, PA, D. H. Productions has provided entertainment in a variety of locales, including the Poconos vacation area, Philadelphia, New York, New Jersey, Pittsburgh, Virginia, and even as far away as Florida and California. Their referrals have confirmed the value of having a strong web presence. "With the Internet, (check out www.dhpro.com) many people who have traveled into our area for weddings, family reunions, or holiday parties, ask us to come to their town to entertain."

And entertain they do. Besides the unique poolside option, D. H. Productions performs for all types of occasions, including everything from the usual birthday and anniversary parties, wedding receptions, teen dances and proms, to things like divorce parties and even funerals.

If the crowded pools and the multitude of satisfied clients quoted at www.dhpro.com are any indication, Dan Wade and D. H. Productions Disc Jockey Entertainment have what it takes to give people that "Endless Summer" kind of feeling all year long and for many summers to come.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MP3 UPDATE

Das Professionelle MP3 Doppel-Player

Translation: pro MP3 software, German style

By Dan Walsh

While developments in MP3 technology for DJs continue at a fast pace in the U.S., this time around, we'll take a look at a sleek and powerful DJ program from ALCATech GmbH, German software developer. It's called BPM Studio, and along with a suite of DJ tools for playing, mixing and archiving MP3 files, it offers another interesting option: a remote control unit. For anyone who is serious about MP3 mixing, but who wants to avoid the human-laptop interface, the "professional" version of BPM Studio actually features a dual CD player-style 19" rack-mountable controller.

Under the hood

If you don't need the controller, however, rest assured that the complete software package is also available (for a lot fewer Deutschmarks) without it. Overall the program's graphic interface has a look akin to the clean, sculpted lines of a Mercedes or BMW, in true German style. The core of the system is the Player, which functions like a dual deck but needs only a single soundcard. It is laid out just like a simple DJ CD player. You can save display, pitch and fade settings, among others. This player can also directly access tracks from audio CDs in your CD-ROM drive.

The Playlist can store, sort and preview titles, with a preview player for each list. Drag and drop functionality is supported. Files are stored in the File Archive. When you load files, it automatically checks to make sure they are playable. The archive also has its own sorting and search functions, as well as a preview player. You can create your own categories for your specific needs.

With the BPM Counter module, you can use three different modes to make sure your tracks are at the right tempos. "Automatic" senses the bass pulse, "Scan" checks for stored BPM info in the archive and "Manual" is a tap BPM function using your keyboard.

The Crossfader can be set for various times and frequencies. This is where the outboard controller might really come in handy for those of us who are more at home with an actual slider between our fingers. With the Mixer section you can simultaneously set levels and EQ for the two sides of the Player, along with an input to your computer's mic input.

Just a sample please

The BPM Studio's Sample Player lets you play up to 9 different audio files at once. These can be assigned to your computer's numeric keypad for instant starting. You can also edit the samples using the Sample Editor. Change pitch, fades and set up loops to add a little Zeitgeist to your mixes.

Take a trip

There's a lot more to this program than we have room to mention here. Go to www.alcatech.com to find out more and to download a demo. (Don't worry, it's in English.). A stripped down version ("Light") is available for $99, but the complete features are only available on the "Home" version, for $399. The "Professional" version, with 19" remote, weighs in at $1,389, plus shipping. If you haven't yet taken the plunge into MP3 DJing, the BPM Studio may be just the thing to push you over the edge. Achtung, baby.

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- DirectX V5.0 or better
- 32x CD-ROM drive
- Parallel port LPT1

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- Weight: 22.7 lbs.

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E-4

Mid-power amplification with high headroom and full dynamics.

- 225 watts/channel (4 ohms)
- Weight: 25.3 lbs.

Retail price: $679

Direct Price: $469

E-8

A perfect amp for general live sound reinforcement and fixed installations.

- 450 watts/channel (4 ohms)
- Weight: 32.8 lbs.

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Direct Price: $659

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- 2-way operation: 15" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 600 watts program power handling
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- Weight: 61.6 lbs.

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Direct Price: $379

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Pf-012

- 2-way operation: 12" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 500 watts program power handling
- 8 ohms impedance
- Weight: 46.2 lbs.

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Direct Price: $349

Pf-015

- 2-way operation: 15" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 600 watts program power handling
- 8 ohms impedance
- Weight: 57.2 lbs.

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Played to Death?

"Oh no...I'm having a Macarena attack!"

by Mark Johnson

Like it or not, some songs are essentials of the party

There is a general feeling within the Mobile DJ community that certain songs are requested so often that they run the risk of being overplayed.

You know the songs. "Old Time Rock and Roll," "Rock Around the Clock," "Last Dance," "Electric Slide," "Macarena," "ABC," "December '63," "YMCA," "Love Shack," "Celebration" and a bunch more. These songs have stood the test of time and appear to be staples of almost every event.

While we may grow tired of these songs, remember the happy looks on many of our guest's faces when they hear the first few bars of their favorite. No one can deny that these songs fill up dance floors during family parties. There is a reason why these songs are so popular and continue to be requested.

All for the sake of the party

They're fun songs. I don't know about you, but I don't usually play for funerals or factory closings. Virtually all of our clients' events are meant to celebrate some momentous occasion in their lives. They've hired us to make sure the celebration is memorable.

While we do not choose to play these songs when we are relaxing at home, we must remember that our client's happiness is our first concern during their party. Sure, if we're about to play "Macarena" for the fifth time during a four-hour event, we may want to offer an alternative. But we can't let our dislike for the song (typically based on having played it 999 times previously) influence too much. If we treated all the crowd favorites like this, we would run out of the kind of music that people like to hear and dance to.

Do the math

Look at it from the guests' perspective. They may attend two or three parties during an entire year. Compare this to some DJs who may play for five different parties in a single weekend. Of course we may grow tired of "Macarena" by the end of the fourth party, but the guests at the fifth could care less about what happened at the other four parties that weekend. All they know is that "Macarena" is a great song to dance to.

Have these songs ever failed you? Given, if you're at an techno rave and you play "Old Time Rock and Roll," you may incite a riot. But it's likely that no one there would request it anyway. Therefore you wouldn't play it.

But for most Mobile DJ events "Macarena" is still very welcome. We may roll our eyes as we see Grandma and the little kiddies waving their arms up and down to this one, but overall, our guests aren't as tired of it as we may be.

Tough. We're being paid serious money to entertain. Just think of how difficult many other jobs are, compared to being a DJ. Guests often express envy as they see us enjoying our work.

Set them up and get them up

Try to imagine how the party would be without these great ice-breaking songs. If the room is a little dead, any one of these songs can re-ignite a party, providing a springboard into a set of three or four other good songs.

During a set that starts with one of these songs, I feel very good about being a DJ. This is what it's all about. The dance floor fills up and everybody's having a good time. Very few events are going to have this energy level for the entire three or four hours. We should treasure the magic that these songs provide.

I especially enjoy the looks that I get from my client during such a 3-4 song set. I can see their joy as the guests are enjoying themselves. Remember the commercial? "If you don't look good, we don't look good." Guests having fun = client satisfaction.

We should embrace these songs and take advantage of their power. Any one of these songs could be used to start the final set of the evening and with a little timing, you could even use them to encourage the event to go into another hour of overtime. If the time permits it, you could use another often-played song, "That's What Friends Are For," as the grand finale, inviting the remainder of the non-dancing guests to participate in one great big group dance.

Know when to say no

These ideas do not apply to school dances. The students at a dance virtually always want the most current dance and/or rock music. While you may play some classic dance songs or other songs from a few years back, playing any of the aforementioned songs during a school dance may instantly brand you as being lame. Just like shooting fish in a barrel, you need to be more creative during a school dance and cannot rely on the overall appeal that these songs have at other events.

Many times I've heard from students that the DJ at the last dance depended on these songs too much. This came at the expense of playing the songs the kids really want to hear. There are plenty of current and near-current dance songs to fill up a three or four hour dance, without having to resort to "Old Time Rock and Roll." There are dozens of un-played requests still on my table at the conclusion of most school dances. They usually do not include the songs listed earlier.

Permission to party

Will I continue to play these songs? You bet. Especially if the guests at the party request them. Often times there is a release of tension and stress that occurs when the guests can simply get up and dance to any of these obvious songs. While they may have a little trouble letting loose at first, these songs will help remove the inhibitions many people bring to the party. All work and no play makes Johnny a dull boy.

I rent jukeboxes for smaller parties. There is meter inside to count how many times a song has been played. Virtually every time I reset it for the next party, I glance at it and sure enough, the counters for these songs clearly stand out, compared to other songs. During one 4-hour party, "Electric Slide" was played seven times. This was the choice of the guests, not a DJ. Now that's a clear message.

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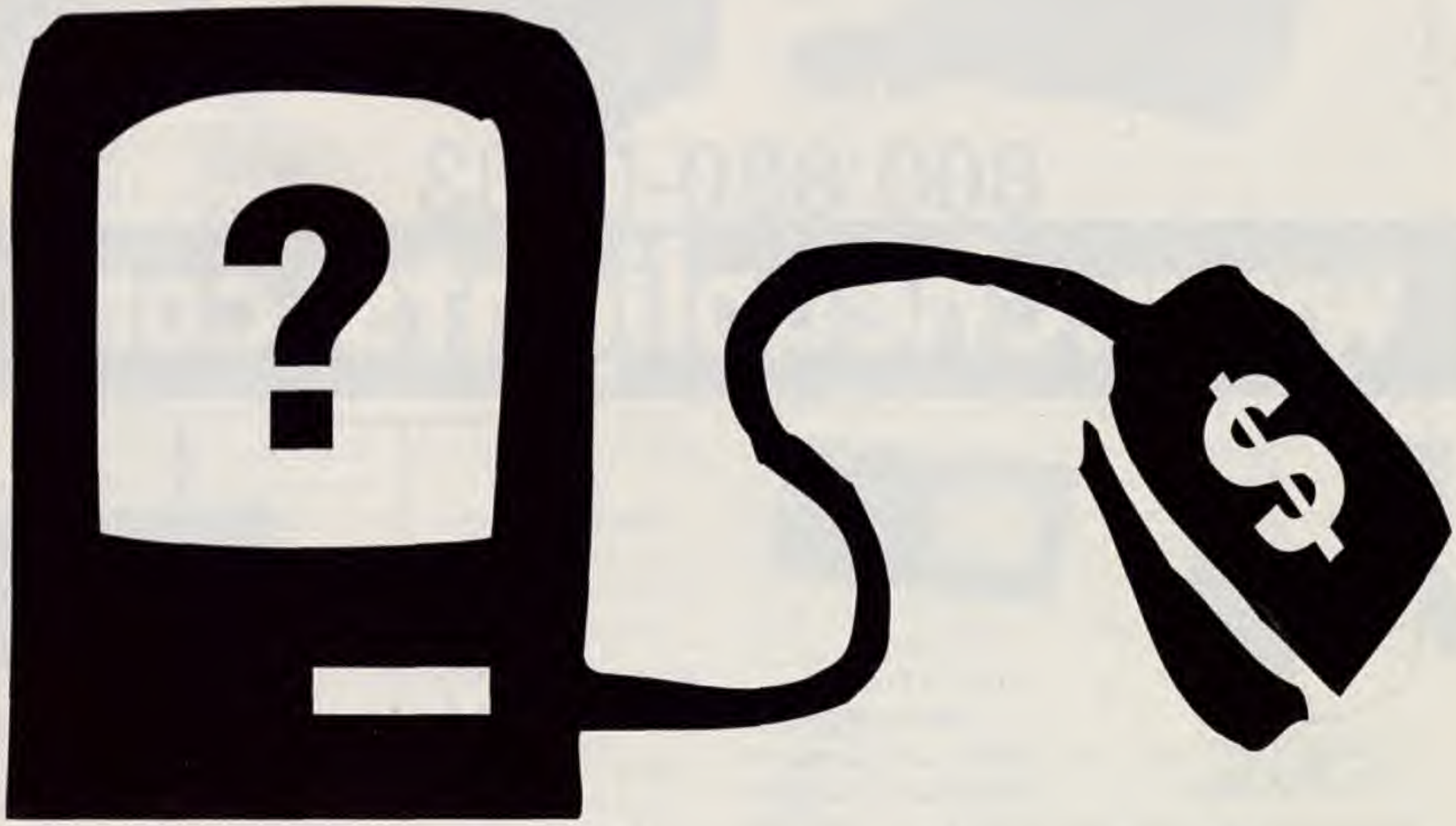

Online Shopping Made Safer

By Reid Goldsborough

Avoid becoming a victim of Web gremlins and villains.

Even if you haven't experienced it, you've undoubtedly read about it. Shopping on the Internet, whether as a consumer or as a business, is exploding in popularity.

Various studies indicate that from one-quarter to one-half of all Americans have now placed at least one order online. Some analysts believe that eventually e-commerce will account for one-fifth of all retail sales (the figure today is between one and five percent, depending on who's doing the counting). The numbers for business-to-business e-commerce are even higher.

There's no better way to locate hard-to-find items or do comparison shopping for the best deals. I've shopped for cars and plane tickets on the Web, and recently bought boogie boards for my kids, videos for my wife, and specialty bath mats and pillow wedges for the house—all items I

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E-commerce has had a wide impact on society, helping to fuel the economy's decade-long expansion which is the longest since record keeping began 150 years ago.

Buyer, be aware

To almost every upside there's a downside. With e-commerce, you need to beware of scams and foul-ups, as businesses and entrepreneurs eager to cash in on the Internet goldrush do so without proper preparation or with venal motives.

The incidence of outright fraud appears to be low, with exceptions in the areas of pyramid schemes and to a lesser extent, online auctions. The more common problems you'll find include featured products being unavailable, late deliveries, high shipping charges, and orders never arriving.

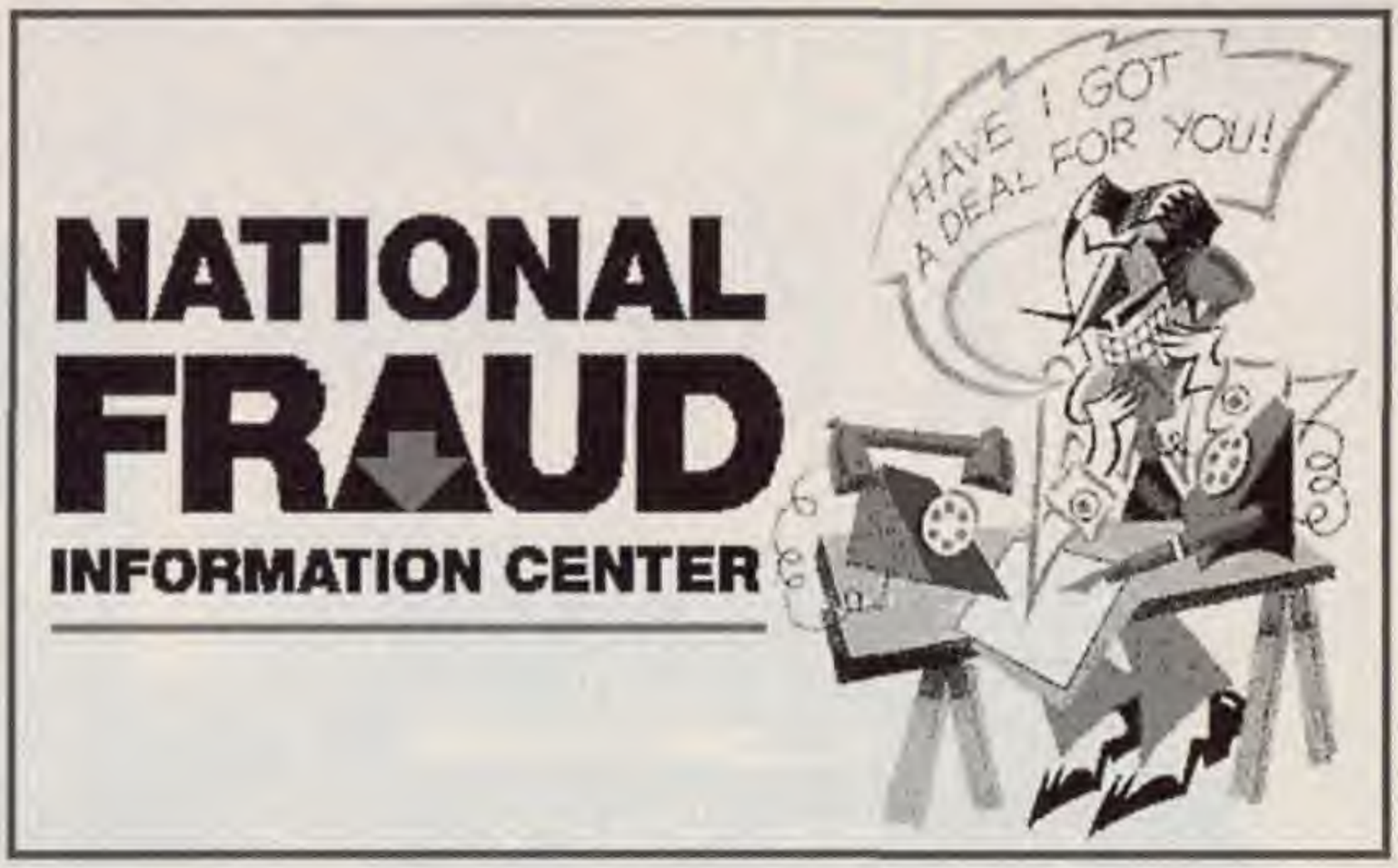
The key issue is trust. If you're buying, how can you trust Web merchants? If you're selling, how can you engender trust in prospects?

Most online shopping at the consumer level is done with credit cards. This is safer than mailing a check because credit card companies typically limit your liability to $50 in the event of fraud. Almost all Web fraud victims are those who shop without credit cards.

Help is in site

As often happens with Web problems, the Web offers solutions as well.

A number of Web sites track fraudulent Web businesses or help you avoid becoming a victim.



Examples are the National Fraud Information Center (www.fraud.org), BBBOnLine (www.bbbonline.org), and WebAssured.com, at www.webassured.com.

Other sites review shopping sites for qualities such as ease of use, pricing, selection, and service, including: Gomez Advisors, at www.gomez.com, BizRate.com (www.bizrate.com), and Rating Wonders (www.ratingwonders.com).

Some sites provide product reviews, such as ConsumerSearch (www.consumersearch.com) and Productopia (www.productopia.com). Then there are shopping discussion sites such as Deja.com at www.deja.com and Epinions.com (www.epinions.com), where consumers can share their buying experiences.

Keeping track of your card...and *you*

Most online shopping at the consumer level is done with credit cards. This is safer than mailing a check because credit card companies typically limit your liability to $50 in the event of fraud. Almost all Web fraud victims are those who shop without credit cards.

But should you worry that your credit card information might be heisted as it travels through cyberspace?

The answer is *no*. More and more Web shopping sites use encryption to scramble the credit card data you type in, preventing hackers from intercepting it. You'll know encryption is being used if the address of the Web page begins with "https" instead of "http" (the extra "s" stands for "secure").

Should you be concerned about Web sites

selling personal information about your buying habits?

The answer is *yes*. Look for a clear privacy statement from a Web site before offering personal information. Organizations such as TrustE (www.truste.com) certify the privacy policies of Web sites and provide seals that you can click on to take you directly to a site's privacy statement. Keep in mind that most sites require you to "opt out" of sharing your info by clicking "no" on the page that informs you of their intent to use the info for their own purposes.

Blessed assurance

Web sites can develop trustworthiness by being forthright and by understanding Internet conventions. If you have a storefront, post its address along with a telephone number, for those who want more than a virtual connection or assurance that you're no fly-by-night operation. Make sure your site loads quickly, is easy to navigate, and has a search feature. Don't send e-mail to Web visitors without asking permission. Respond to all e-mail questions. Let visitors know what information you're collecting and how it will be used. Clearly state your return policy.

But still, *caveat emptor*

Unfortunately, Web safeguards aren't foolproof. A new, fraudulent Web site may have not yet registered on the radar screens of consumer watchdog sites. Shopping review sites seem eager to give sites good marks and reluctant to reveal poorly performing sites. Shopping discussion sites by definition report anecdotal information that may be useful or misleading. A number of sites have been accused of violating their own privacy policies.

As with nearly everything else about the Internet, online shopping isn't risk-free. But this shouldn't stop you from benefiting from it. Just remember to keep your eyes open. And sometimes you have to rely on old-fashioned common sense: If a deal seems too good to be true, it probably is.

Reid Goldsborough is a syndicated columnist and author of the book *Straight Talk About the Information Superhighway*. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

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DJs & Weddings — More Than Just The First Dance!

By Jay Maxwell

When, as a DJ, you think about the special music to be played at a wedding, you usually think about the bride and groom's first dance song and the typical ice–breakers to get the crowd on their feet. When it comes to advising a bridal couple during a consultation, they typically have already chosen a song for their first dance and they assume that you will be able to read the crowd and know what to play to get the group to groove. The two areas in which most wedding couples will want your assistance are: 1) Suggestions on the music to be played at the wedding ceremony and 2) Choices for the Bride–Father and Groom–Mother dances.

While the vast majority of wedding ceremonies still take place in a church or other place of worship, many couples are choosing an outdoor setting in a garden, a park, or by water to exchange their vows. The reception is then typically at the same place or in close proximity to the ceremony. As a rule, it's a popular choice to hire musicians for the ceremony and a DJ for the recption, but some couples will want you to do the ceremony as well as the reception. Some DJs have turned this into an additional profit point and charge considerably more for this added service. In our service, we charge only for the extra time, regardless of the additional setup required. In either case you will make additional money, so this is a service you should be willing and able to provide.

What's appropriate?

Before the bride and groom decide on what music selections they want you to play, ask them what type of instrumentation they are considering. Remind the couple that although it is certainly acceptable for a DJ to provide the music at a wedding ceremony, they will want to select instrumentation that could actually be played by musicians at the site. The three typical types we suggest are an organ (or orchestra with a *full* sound), harp, or brass quintet.

If the wedding is held outside, organ is going to sound out of place. However, it is quite possible that a harp or brass quintet could be "in the bushes" playing all the wedding music.

You will also not want to switch between types of instruments. Keeping the same type of music will again create the illusion that the bride has gone all out and hired professional musicians to play at her wedding and somehow she has hidden them in the bushes. Keep in mind that you need to begin playing prelude music fifteen to thirty minutes before the start time of the wedding as printed in the wedding invitation.

Got Questions?

A few additional important elements that need to be discussed include whether anyone will need amplification during the service and if electrical power is provided at the wedding site. Often the minister or justice of the peace will want a microphone. If required, provide him or her with a lapel microphone or a microphone with a stand.

Some sites are rather removed from electrical outlets and electric power may not be available. The music may have to be battery powered. For these sites, proper planning is a must. If you have never been to the location before, don't just assume that power will be provided. Nothing could ruin a bride's day faster than her DJ showing up with equipment and nowhere to get power. Also, ask if anyone will be singing during the event and whether the accompaniment will be provided on cassette tape or CD. In many of our systems we only have CD players, since that is all we play at a show. However, most vocalists show up with a cassette tape to play instead of a CD. You need to be prepared!

So now it's Mr. and Mrs....

Regardless of whether you are playing the wedding or not, you will most likely be asked for some suggestions on what to play after the bride and groom's first dance. Specifically, for the dance for the bride and her father and the groom and his mother. Couples are evenly split between having one song played while

both dance with their parents and having a song for just the bride to dance with her dad and then a different song for the groom to dance with his mom. I have listed the most requested songs to help in either case.

During the consultation, ask important questions like who will be dancing to which song and will anyone be cutting in during the dance (often the groom's father will cut in on the bride's dad and the bride's mom will cut on the groom's mother). There might also be stepparents that they want to share in the spotlight as well. If this is the case, find out if they want you to give them a cue, such as introducing them by name, as they cut-in. Make any necessary notes to ensure that you state everyone's relationship correctly. If a parent is deceased, they may chose to have a brother, uncle, or sister to dance with them instead.

Remember that you may be the only wedding coordinator the bride and groom will have, on the most important day of their lives. It will be your job to assist in any way possible to make sure that their event goes as planned and on schedule. The job of a professional DJ goes far beyond knowing what music to play for a dance. The job carries with it the responsibility of helping a couple have a wedding they will treasure for the rest of their lives.

Music for the Ceremony

Prelude

1. Air on a "G" String – Bach
2. Jesu, Joy of Man's Desiring – Bach
3. Air from *Water Music* – Handel
4. Allegro from *Brandenburg Concerto No. 4 in G* – Bach
5. Canon in D – Pachelbel
6. Allegro from "Spring" of *The Four Seasons* — Vivaldi
7. On Wings of Song – Mendelssohn
8. Arioso – Bach
9. Prelude in C Major – Bach
10. Largo from *Xerxes* – Handel

Seating of the Mothers

1. Ave Maria – Schubert
2. Ave Maria – Bach
3. Sheep May Safely Graze – Bach
4. Any appropriate song from the above Prelude list

Processional

1. Bridal March from *Lohengrin* ("Here Comes the Bride") – Wagner
2. Trumpet Voluntary – Clarke
3. Trumpet Tune in C Major – Purcell
4. Canon in D – Pachelbel
5. Trumpet Tune – Stanley

Lighting of the Unity Candle

1. Whither Thou Goest – Singer
2. O Perfect Love – Barnby
3. One Hand, One Heart – Bernstein
4. The Wedding Song – Stookey
5. All I Ask of You – Webber

Prayer

1. The Lord's Prayer — Malotte

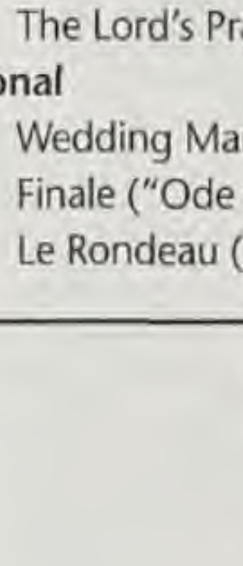
Recessional

1. Wedding March from *A Midsummer Night's Dream* – Mendelssohn
2. Finale ("Ode to Joy") from *Symphony No. 9* – Beethoven
3. Le Rondeau ("Masterpiece Theatre" Theme) – Mouret

Music for the Reception

Bride and Father

1.	Butterfly Kisses	Bob Carlisle
2.	What A WonderfulWorld	Louis Armstrong
3.	Unforgettable	Nat and Natalie Cole
4.	Because You Loved Me	Celine Dion
5.	Wind Beneath My Wings	Bette Midler
6.	My Girl	The Temptations
7.	Daddy's Little Girl	Al Martino
8.	Daddy's Little Girl	Kippi Brannon
9.	Through The Years	Kenny Rogers
10.	The Way You Look Tonight	Tony Bennett or Frank Sinatra
11.	God Must Have Spent A Little More Time	N-Sync or Alabama
12.	Daddy's Hands	Holly Dunn
13.	Thank Heaven for Little Girls	Maurice Chevalier
14.	The Times of Your Life	Paul Anka



Groom and Mother

1.	What A Wonderful World	Louis Armstrong
2.	A Song For Mama	Boys II Men
3.	Wind Beneath My Wings	Bette Midler
4.	A Song For My Son	Mikki Viereck
5.	Unforgettable	Nat and Natalie Cole
6.	Because You Loved Me	Celine Dion

Bride and Father Dancing With Groom and Mother

1.	What A Wonderful World	Louis Armstrong
2.	Unforgettable	Nat and Natalie Cole
3.	Wind Beneath My Wings	Bette Midler
4.	Because You Loved Me	Celine Dion
5.	Unchained Melody	Righteous Brothers
6.	The Way You Look Tonight	Tony Bennett or Frank Sinatra
7.	Sunrise, Sunset	from *Fiddler On The Roof*
8.	Can You Feel The Love Tonight	Elton John
9.	I'll Be There	Mariah Carey
10.	Beautiful In My Eyes	Joshua Kadison
11.	Through The Years	Kenny Rogers
12.	Count On Me	Whitney Houston

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Hiring Dancers:

The Essential Steps

By Mike Ficher

Find the right dancers and get a leg up on the competition!

With technology leveling the equipment playing field, a world of choices waiting just a mouse-click away, and clients demanding more for their leisure dollar, being "the entertainer" has become the marketing difference in the Mobile Disc Jockey profession. And that includes the use of assistants, dancers and roadies.

With more jocks adding dance exhibitions, interactive features and instruction in their shows, contracting with dancers, in particular, might be a new experience. Here are a few ideas, tips and suggestions to help create a comfort level for you, your staff and your client when working with additional event personnel.

Entertainment first, expertise second

In baseball, the best managers usually have not been the most talented major league players. In fact, many exceptional baseball players have not translated that gift into memorable managerial careers. The same can hold true for dancers.

Some of the most gifted dancers may not be the most accessible entertainers. If you are planning to teach dance or encourage crowd participation, a dancer with a great smile, an easy-going manner and outstanding people skills is an asset greater than an exceptional performer with minimal people skills.

Charisma is key

Can he or she easily mingle with the crowd? Can he or she encourage guests to participate without making them self-conscious or employing condescending techniques? Is he or she flexible enough to effortlessly flow with modified dance selections and/or improvised dialogue during a show? While dancing skills are requisite, selecting partners with outstanding entertainment and people skills, particularly when enticing guests to the dance floor or teaching dances, will pay higher dividends in the long run.

Opposite-sex partner

While working with a person of the same sex is appropriate for line dancing, contracting with a dance partner of the opposite sex allows you the flexibility to comfortably teach partner dances in addition to line dances. Across all genres of popular dance—country, disco, contemporary, swing, club—simple partner dances can be shared with guests without creating a potentially unpleasant situation.

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Cultivate a posse

Especially if you are a solo operator, try to develop a stable of several dancers to increase availability and aptitude options. For instance, I call upon at least four different female partners and three different male dancers, each possessing a wide range of recognized country, swing, hustle and fad dance skills, yet featuring something unique in their personality and degrees of specific genre expertise. Because events usually dictate an opposite-sex partner, with four outstanding, energetic and experienced female partners, I am likely to find one available for an event and can deliver a client-pleasing performance.

In addition, with a solid and experienced stable of dancers, you can put together several couples and/or individuals for events to satisfy different client needs.

Determine your needs

Contracting dancers for instruction and audience involvement is quite different from securing dancers to provide an exhibition. Where involvement dancers or line dancers benefit from exceptional people skills and spontaneity, exhibition dancers should possess crowd-pleasing skills, as well as exceptional showmanship.

Become familiar with the top dancers in specific disciplines (swing, salsa, nightclub, country), particularly couples, in your area. If you plan to offer exhibitions as part of your service mix, network with them to determine their interest, availability and acceptable rates.

Pay well

Resist the temptation to minimize the compensation to your dance staff. You expect your clients to pay a professional fee for your services, so expect to pay a professional fee for high-quality, energetic dancers. In addition to following through with a professional image, you will cultivate a loyal, dependable crew of dancers to call upon for events.

Know your skills

Is the event a sock hop? A country hoedown? A disco inferno? A swing gala? A mixed music event? Realistically assess your skills as well as those of your dancers and try to match the most appropriate personnel with the event. Clients are paying for your DJ—and dancing—expertise and aptitude. That includes your judgment in securing dancers for an event. Repeatedly making solid matches might allow you to carve a niche in your market.

In a future that will likely see an increase in demand for additional skills and services in the Mobile DJ trade, contracting with energetic, skilled and personable dancers may be a growth opportunity. Exercising sound judgment will allow you to swing for the fences!

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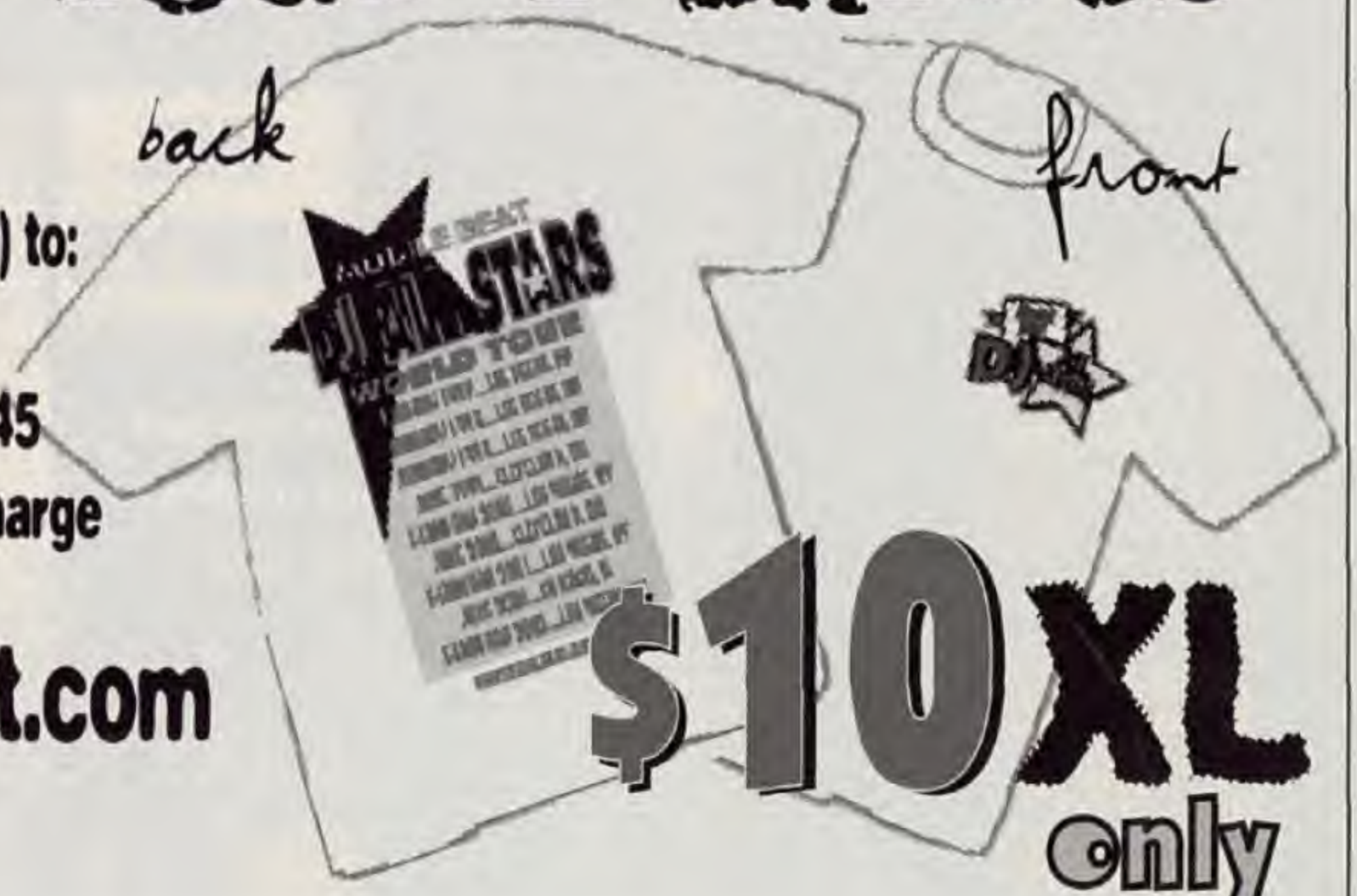

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by Fred Sebastian

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While all the hoopla happened when the zeros turned over, this New Year's Eve actually marks the beginning of the new Millennium. Just as it was in the beginning, DJs are still searching for that perfect compilation with the most useable tracks. My job is to help you in that search. These may not be 100%-perfect compilations, but they certainly contain some darn good stuff. So let's get ready to make holiday cheer.

As an all around party compilation, ***MILLENNIUM HOUSE PARTY*** is 2 CDs loaded with great, must-have stuff for all kinds of parties. Highlights Include a "Millennium Mix" of "Y.M.C.A." by the Village People, a timed countdown to midnight New Year's Eve with "Auld Lang Syne," the popular "Beatles Medley" by Stars On 45, the Sash! "Megamix," and a whole lot of fun classics and party tracks. This one is a great intro to the year 1.

MILLENNIUM HOUSE PARTY (2 CDS)

Le Freak ..... CHIC
Better Best Forgotten ..... STEPS
Stayin' Alive ..... N-TRANCE
Brown Eyed Girl ..... VAN MORRISON
Love Shack ..... B-52'S
You Get What You Give ..... NEW RADICALS
Sisters Are Doin' It For Themselves ..... EURYTHMICS w/ ARETHA FRANKLIN
Lady Marmalade ..... ALL SAINTS
Wonderwall ..... MIKE FLOWERS POPS
Freed From Desire ..... GALA
Don't Leave Me This Way ..... THE COMMUNARDS
Venus ..... BANANARAMA
Don't Bring Me Down ..... ELECTRIC LIGHT ORCH.
Somewhere In My Heart ..... AZTEC CAMERA
Kiss ..... ART OF NOISE w/ TOM JONES
Let Me Be Your Fantasy ..... BABY D.
You Should Be ..... BLOCKSTER
The Megamix ..... SASH!
Would You...? ..... TOUCH & GO
Move On Up ..... CURTIS MAYFIELD
Relight My Fire ..... DAN HARTMAN
You Make Me Feel (Mighty Real) ..... SYLVESTER
Relax ..... FRANKIE GOES TO HOLLYWOOD
Everybody Needs Somebody To Love .... SOLOMON BURKE
Guaglione ..... PEREZ PRADO
Mas Que Nada ..... TAMBA TRIO
Don't Turn Around ..... ASWAD
Let's Get Ready To Rhumble ..... ANT & DEC
Vindaloo ..... FAT LES
Abba Medley ..... STARS ON 45
Beatles Medley ..... STARS ON 45
Oh, Pretty Woman ..... ROY ORBISON
You Spin Me Round (Like A Record) ..... DEAD OR ALIVE
Cotton Eye Joe ..... REDNEX
The Time Warp ..... DAMIAN
Last Christmas ..... ALIEN VOICES w/ THE THREE DEGREES
Y.M.C.A. (Millennium Mix) ..... VILLAGE PEOPLE
Auld Lang Syne/Can Can ..... BAD MANNERS

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"Outstanding!" best describes the recently released 2-CD compilation entitled ***LATIN FEVER***. It's packed with the biggest Latin/English acts and tracks that have fired up a revolution of rhythm, Latino style, from the radio to the club floors. Virtually all of these Latin and Latin-flavored English tracks have topped the charts in Top 40 Pop, Dance, and Latin categories. Best of all, many of these are fresh new versions not previously available on CD. If you only buy one Latin/English compilation this year, it should be this one.

LATIN FEVER (2 CDs)

Livin' La Vida Loca (Pablo Flores Edit) .... RICKY MARTIN
If You Had My Love (Pablo Flores Remix) ..... JENNIFER LOPEZ
I Need To Know (Pablo's Miami Mix) ... MARC ANTHONY
Mambo Italiano (S ' N' S Radio Edit) ..... SHAFT
You'll Be Mine (Partytime) ..... GLORIA ESTEFAN
Corazon De Melao (Loco Radio Mix) ..... EMMANUEL
Salome (Pablo Flores Club Mix) ..... CHAYANNE
Bamboleo ..... GYPSY KINGS
Buena Vita (Good Life) ..... INNER CITY
Bingo Bango ..... BASEMENT JAXX
Lambada ..... CORTEZ
Suavamente (Hot Head Mix) ..... ELVIS CRESPO
Ba-tu-ca-da ..... PARNEY DE CASTRO
Magdalena Mi Amor (Quimbara) ..... DLG
Salsa ..... YURI BUENAVENTURA
Ritmo De La Noche ..... LORENA MARTINEZ
Cada Vez ..... NEGROCAN
Eso Beso ..... NANCY AMES
Peanut Vendor (El Manisero) ..... ANITA O'DAY
Bailamos (Grooves Brothers Radio Edit) ..... ENRIQUE IGLESIAS
Oye Como Va ..... SANTANA
Mambo No 5 ..... LOU BEGA
Miami (Miami Mix) ..... WILL SMITH
Per Sempre Amore (Forever In Love) ..... LOLLY
Dove L'Amore ..... CHER
Sway (Mucho Mambo) ..... SHAFT
Cuba ..... GIBSON BROTHERS
Fantasy (Carnabeat Edit) ..... EARTH, WIND & FIRE
Guantanamera (Carnabeat Short Version) . WYCLEF JEAN
Soul Limbo ..... BOOKER T & THE MG'S
La Bamba ..... LOS LOBOS
Babarabatiri ..... BENNNY MORE
Guaglione ..... PREZ PRADO
Mas Que Nada ..... SERGIO MENDES
Soul Bossa Nova ..... QUINCY JONES
Tijuana Taxi ..... HERB ALPERT
Guantanamera ..... SANDPIPERS
The Girl From Ipanema ..... ASTRUD GILBERTO

As a mobile, you need variety. The compilations that make it to these pages featuring new and breaking Top 40 hits usually carry acts coming from the likes of Sony, Warner Brothers, Virgin, EMI and other biggies in the biz. The new ***FRESH HITS 2000 VOL.2*** is one such compilation, featuring top shelf acts and high caliber up & comers that you'll likely hear more about. Already the buzz is out on Five & Queen's "We Will Rock You" and the killer new remake of A-Ha's "Take On Me" by A1. The wrap is, *Fresh Hits 2000 Vol.2* delivers a bit of everything that makes up Top 40 today, from Pop to Rock to Hip Hop to Club.

FRESH HITS VOL.2 (2 CDs)

We Will Rock You ..... FIVE & QUEEN
Out Of Your Mind ..... TRUE STEPPERS, DANE ..... BOWERS w/ VICTORIA BECKHAM
7 Days ..... CRAIG DAVID
Take On Me A1
It Doesn't Matter ..... WYCLEF JEAN w/ THE ..... ROCK & MELKY SEDECK
1,2,3,4 - Get With The Wicked ..... RICHARD BLACKWOOD w/ DEETAH
Bills 2 Pay ..... GLAMMA KID
Jumpin' Jumpin' ..... DESTINY'S CHILD
Maria Maria ..... SANTANA
Babylon ..... DAVID GRAY
I Think I'm In Love With You ..... JESSICA SIMPSON
You ..... POINT BREAK
I Turn To You ..... CHRISTINA AGUILERA
My Heart Goes Boom (Ladidada) ..... FRENCH AFFAIR
I Wanna Be With You ..... MANDY MOORE
Shut Your Mouth ..... MADE IN LONDON
Everything You Want ..... VERTICAL HORIZON
Just Hold On ..... TOPLOADER
Rome Wasn't Built In A Day ..... MORCHEEBA
Yellow ..... COLDPLAY
Sunday Morning Call ..... OASIS
Bang (Chicco Secci Hurricane Club Mix) ..... RHYTHM BANGERS
Time To Burn ..... STORM
Sandstorm ..... DARUDE
Bad Habit ..... ONEPHATDEEVA w/ LISA MILLETT
On The Beach ..... YORK
I Feel For You ..... BOB SINCLAIR
It Feels So Good ..... SONIQUE
With My Own Eyes ..... SASH!
I Can Hear Voices ..... HI-GATE
Take Your Time (Ilicit Dub) ..... THE LOVE BITE
Tell Me It's Real (Astro Trax Team Master Edit) ..... K-CI & JO JO
8 Days A Week ..... FEMALE ATTITUDE
No More ..... RUFF ENDZ
No Matter What They Say ..... LIL' KIM
Come And Get Me ..... CLEOPATRA
Make It Right ..... CHRISTIAN FALK w/ DEMETRIUS
Sandwiches (Original 7") ..... DETROIT GRAND PUBAHS
Bye Bye Bye ..... N'SYNC
Bla Bla Bla ..... GIGI D'AGOSTINO
When I Said Goodbye ..... STEPS
The One ..... BACKSTREET BOYS

A "12-inch mix" refers to the versions of a song released on a 12" single vinyl record. Usually these are extended versions for clubs or slightly different renditions. CD 5s, a.k.a. CD Maxi Singles are the compact disc equivalent of 12" vinyl. Whether their on vinyl or CD Maxis these different versions of hit songs are rarely around for long. Which is why the newest ***CLUB CUTZ USA - THE 12" MIXES*** is a welcome treat. These slammin'

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versions of recent and current major league hits will likely fill the dancefloors for a long time to come, and most of these mixes are no longer available on singles of any kind. Ten years from now you'll look in your crates to play some killer classics and you may well reach for *Club Cutz USA*.

CLUB CUTZ USA - THE 12" MIXES

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He Wasn't Man Enough ..... (Junior Marathon Mix) ..... TONI BRAXTON
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Naked Without You(TP2K Mixshow Mix) TAYLOR DAYNE
I Will Go With You (Con Te Partirs) ..... (Hex Hector 12" Extended Mix) ..... DONNA SUMMER
Things Just Ain't The Same (Dance Mix) .... DEBORAH COX
Heavens What I Feel (Victor Calderone Mix) .... GLORIA ESTEFAN
When The Heartache Is Over (Metro Mix) .... TINA TURNER
Disco Inferno (Soul Solution Mix) ..... CYNDI LAUPER
Larger Than Life (Wayne G. Remix) BACKSTREET BOYS

Christmas time is party time for DJs. But then so is Wednesday for many of you. At the top of my list of all-around excellent party compilations and among our biggest sellers is the series *Party Time*. Now, after a long successful stretch for Volumes 1, 2, and 3, here's the new ***PARTY TIME VOLS.4 & 5***. Like the previous releases, these are packed with most-requested monster party hits that are a must for every DJ. In fact, if you want a quick intro to what makes a good DJ, then play these CDs. This series and these latest volumes are definitely DJ essentials.

PARTY TIME VOL.4

Mickey ..... TONI BASIL
My Sharona ..... KNACK
Funky Cold Medina ..... TONE LOC
I Like To Move It ..... REEL 2 REAL
Runaway ..... DEL SHANNON
American Woman ..... GUESS WHO
Whole Lot of Shakin' Going On ..... JERRY LEE LEWIS
Go For Soda ..... KIM MITCHELL
Your Mama Dont Dance ..... POISON
Cum On Feel The Noize ..... QUIET RIOT
We're Here For A Good Time ..... TROOPER
I'm Gonna Be (500 Miles) ..... PROCLAIMERS
Iko Iko ..... BELLE STARS
Oh, Pretty Woman ..... ROY ORBISON
Bird Dance ..... EMERALDS
Electric Boogie (Electric Slide) ....MARCIA GRIFFITHS
In The Summertime ..... MUNGO JERRY
Lambada ..... KAOMA
Follow The Leader ..... LIMBO LEADERS
Boombastic ..... SHAGGY
Twist And Shout ..... CHAKA DEMUS & PLIERS
Reggae Nights ..... JIMMY CLIFF

PARTY TIME VOL.5

I Got You (I Feel Good) ..... JAMES BROWN
Bust A Move ..... YOUNG MC
We Got The Beat ..... GO-GO'S
Hit Me With Your Best Shot ..... PAT BENATAR
Come On Eileen ..... DEXY'S MIDNIGHT RUNNERS

We Built This City ..... STARSHIP
Dancing In The Streets .... MARTHA REEVES & THE VANDELLAS
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People Everyday ..... ARRESTED DEVELOPMENT
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Play That Funky Music ..... WILD CHERRY
Sugar Sugar ..... ARCHIES
The Loco-motion ..... KYLIE MINOGUE
Red Red Wine UB40
Montego Bay ..... AMAZULU
Karma Chameleon ..... CULTURE CLUB
Beach Boys Medley ..... BEACH BOYS
Hippy Hippy Shake ..... SWINGING BLUE JEANS
All Right Now ..... FREE

These days un-mixed Dance CDs are becoming harder and harder to find which is why I'm thrilled to tell you about ***BURNIN' GROOVES***. It is 30 tracks of DJ heaven. The 3 CDs feature many huge dance and club hits and 12" versions, including rarities like an extended version of "Da Butt" by EU and the unique Downtown Mix of "Mony Mony" by Billy Idol along with quite a few other Dance and Club classics. Whether you're a Club or Mobile DJ these are original mixes you'll want to have. And of course most of these 12" versions are not on the artists albums or other CDs.

BURNIN' GROOVES (3 CDs)

Strike It Up (Original Remix) ..... BLACK BOX
Sidewalk Talk ..... JELLYBEAN
C'mon And Get My Love ..... D-MOB
The Power (Original Single/Dub Mix) ..... SNAP
It Takes Two ..... ROB BASE & DJ E-Z ROCK
C'mon And Ride It (Ride The Train) ..... QUAD CITY DJ'S
What Is Love ..... HADDAWAY
Be My Lover ..... LA BOUCHE
Scatman ..... SCATMAN JOHN
Jump (Headstrong Mix) ..... THE MOVEMENT
Da Butt (M. Miller Club/Extended SoundtrackVersion) EU
Let's Go All The Way (12" Version) ..... SLY FOX
Strut (Dance Mix) ..... SHEENA EASTON
Rock Steady (12" Version) ..... WHISPERS
Catch Me (I'm Falling) (Original 12") .... PRETTY POISON
The Politics Of Dancing (12" Version) ..... RE-FLEX
I'm Too Sexy (Extended Club Mix) ..... RIGHT SAID FRED
I Don't Want Your Love (Shep's Big Mix) DURAN DURAN
Walk The Dinosaur (NY Dangerous Mix) . WAS NOT WAS
Mony Mony (Downtown Mix) ..... BILLY IDOL

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Let It Whip ..... DAZZ BAND
Just Got Paid ..... JOHNNY COUSINS
White Horse ..... LAID BACK
Move Any Mountain ..... SHAMEN
You Spin Me 'Round ..... DEAD OR ALIVE
Mr. Vain ..... CULTURE BEAT
Do You Wanna Funk ..... SYLVESTER

If you're actually reading this column and paying attention you'll know what I mean by saying, this is an excellent Wednesday compilation. Jammed with mostly '90s and recent Dance & Pop chart toppers this dual CD compilation simply entitled ***PARTY!!!*** is exactly that, a great upbeat party. This set ranks up there with the best of all-around party compilations but there's a definite Dance superhits bent. Featruring "Everybody (Backstreet's Back)," "Renegade Master," A hard to find "Boney M. Megamix," and the always popular original "Grease Megamix." This excellent compilation may well have the perfect combination of Club, Pop, and classics to un-wrap a super party.

PARTY!!! (2 CDs)

Lady Marmalade ..... ALL SAINTS
Mmm Bop ..... HANSON
Tell Me Ma ..... SHAM ROCK
Sex On The Beach ..... T-SPOON
Doctor Jones ..... AQUA
Cruel Summer ..... ACE OF BASE
5,6,7,8 ..... STEPS
When The Lights Go Out ..... FIVE
Everybody (Backstreet's Back) ..... BACKSTREET BOYS
Could It Be Magic ..... TAKE THAT
Saturday Night ..... WHIGFIELD
Show Me Love ..... ROBIN S.
Kung Fu Fighting ..... BUS STOPw/ CARL DOUGLAS
Theme From S Express ..... S-EXPRESS
You Make Me Feel (Mighty Real) ..... BYRON STINGILY
Boom! Shake The Room ... JAZZY JEFF & FRESH PRINCE
Cotton Eyed Joe ..... REDNEX
Dance The Night Away ..... THE MAVERICKS
Night Fever ..... ADAM GARCIA
Grease Megamix: You're The One That I Want / Greased Lightning / Summer Nights .....
..... OLIVIA NEWTON JOHN w/ JOHN TRAVOLTA
Horny ..... MOUSSE T. vs. HOT 'N JUICY
Would You...? ..... TOUCH 'N' GO
It's Like That ..... RUN DMC vs. JASON NEVINS
Feel It ..... TAMPERER w/ MAYA
Needin' U ..... DAVID MORALES w/ THE FACE
Renegade Master ..... WILDCHILD
Brimful Of Asha (Norman Cook Remix) ... CORNERSHOP
Mysterious Times ..... SASH! w/ TINA COUSINS
Macarena ..... LOS DEL RIO
Just A Little Bit ..... GINA G.
Take A Chance On Me ..... ABBA
I Will Survive ..... GLORIA GAYNOR
Hot Stuff ..... DONNA SUMMER
Y.M.C.A. ..... VILLAGE PEOPLE
Celebration ..... KOOL & THE GANG
Boney M. Megamix ..... BONEY M.
(You Gotta) Fight For Your Right (To Party) ..... BEASTIE BOYS
20th Century Boy ..... T-REX
Relax ..... FRANKIE GOES TO HOLLYWOOD
Tainted Love ..... SOFT CELL

Here's a HO! HO! WHOLE Lotta New Holiday CD's!

(New Christmas & Holiday releases for 2000)

CHRISTMAS JAMS
Christmas songs both new and old by 'N Sync, Spice Girls, SheDaisy, Billie, as well as classics like Chipmunks, Burl Ives & Jackson 5.

THE GRINCH Soundtrack
Likely to get lots of attention this season with Busta Rhymes & Jim Carey doing "You're A Mean One, Mr. Grinch", Faith Hill's "Where Are You" and songs by Smash Mouth, Barenaked Ladies, 'N Sync, Trans Siberian Orchestra, and more.

ALL-STAR CHRISTMAS
A stellar line up it is, featuring recent recordings by Gloria Estefan, Babyface, Charlotte Church, Celine Dion, Donna Summer, Ottmar Liebert and Jeff Beck, Luther Vandross and more.

ANOTHER ROSIE CHRISTMAS
Rosie O'Donnell sings along on holiday classics and originals with todays biggest talents including Marc Anthony, Macy Gray, Destiny's Child, Dixie Chicks, Ricky Martin, Sugar Ray, Jewel, Faith Hill. All proceeds from sales go to the All Kids Foundation.

PLATINUM CHRISTMAS
Though the Artists and tracks are not confirmed at press time this looks hot! It's expected to include new recordings by 'N Sync, Pink, Santana, Britney Spears, Christina Aguilera, Westlife, Joe, Monica, & more.

SILENT NIGHT - SILENT FLIGHT
This Instrumental Christmas CD does a wonderful job of taking classic holiday tunes and creating a fresh, original, and excellently arranged New Age sound that is perfect for cocktails, a fireplace, and the dreamy side of the holidays.

CHIPMUNKS ROASTING ON AN OPEN FIRE by BOB RIVERS
With three previous top selling and outstandingly well done Christmas albums under his belt here's this years. More than just parodies, when Bob Rivers puts new words to classic tunes he also backs it up with vocalists and a musical expertise that make it hard to tell apart from the original. That is of course, until you hear the words, and get done laughing. Rated PG it's definite holiday fun.

For more info. or a Holiday compilation catalog with tracklistings call A.V.C. Sebastian at (973) 731-5290

The Complete Jewish Party

The Latest Collection and the Man Behind the Music

The Music

If you serve the Jewish market in any way shape or form, you should take note of the latest in the Judaica series from Worldwide Success Records, *The Real Complete Jewish Wedding & Party*. This two-disk set provides fifty tracks that especially useful for Jewish wedding celebrations. Songs and blessings for all the specific parts of the ceremony are included, along with a wide selection of dance numbers for horas and other group dancing. Alongside traditional songs like "Hava Nagilah" and "Mazel Tov," you'll find new versions of modern favorites like "Sunrise, Sunset." There is even some Jewish swing music in this collection! The production quality is crisp. Traditional flute, clarinet, accordion and percussion sounds are blended seamlessly with an accessible pop-style background. A solid keyboard-bass-drums foundation makes it easy to feel the beat on the up-tempo dance tunes. *The Real Complete Jewish Wedding & Party* seems a good place to start if you are entering the Jewish wedding market and are starting to build your collection of useful Jewish music. For you old hands, it is likely to increase the depth to your selection.

The Man

For seven years, as a musician, bandleader, producer and entrepreneur, David Yakobian has been flying below the radar, single-handedly building an international business and selling hundreds of thousands of disks.

He started Worldwide Success Records in 1992, creating CDs targeted at specific global markets. Along with *The Complete Jewish Party* series, he has produced, arranged and marketed collections of Latin music, classical adaptations, songs for dog and cat lovers and a special album, *Holy Land 2000*, a set of songs celebrating different sacred sites and historical events in the Holy Land.

Born in Bahrain, David grew up in the small Israeli town of Tel Mond. In love with music from an early age, David (like his biblical namesake) would make flutes out of river reeds. He spent his Bar Mitzvah money on an accordion.He

continued on next page

Have Yourself A Rhino Little Christmas

Rhino Records, well known for its seasonal song collections, has wrapped up four new holiday-themed CDs for the first Christmas of the new millennium. On these volumes you'll find a bit of mambo, those kwazy Loony Tunes, a collection of wintertime divas, and Devo mastermind Mark Mothersbaugh's quirky Christmas release. Together they bring Rhino's holiday catalog to well over 40 titles.

Lifetime® Intimate Portrait®: Christmas Belles ($11.98 CD) - This release features some of the most important female vocalists of the '50s and '60s. Ella Fitzgerald, Judy Garland, Doris Day, Peggy Lee, and Sarah Vaughan, give us their unique take on holiday music. As a special treat, enjoy Pearl Bailey's "Jingle Bells Cha-Cha," available on CD in the U.S. for the first time ever! Christmas time never sounded so sweet! Other highlights include: "Sleigh Ride" (Ella Fitzgerald), "Have Yourself A Merry Little Christmas" (Judy Garland), "Let It Snow! Let It Snow! Let It Snow!" (Lena Horne), "Christmas Time Is Here" (Rosemary Clooney), "Christmas Carousel" (Peggy Lee), "Silver Bells" (Doris Day), "Snowbound" (Sarah Vaughan), "Santa Baby" (Eartha Kitt), and many more.

Mambo Santa Mambo: Christmas From The Latin Lounge ($17.98 CD) - The Latin-tinged Christmas songs on *Mambo Santa Mambo* include several spicy gems that make their digital debut on this release, like The Flashcats' "December Twenty 5," which was previously only available to their fan club and is a parody of the Lou Bega smash hit "Mambo No. 5." Congas take over for sleigh bells on the following: "Here Comes Santa Claus (Right Down Santa Claus Lane)" (The Skip-Jacks with Esquivel & His Orchestra), "Winter Wonderland Cha Cha" (Tina Robin), "Jingle Bells" (Celia Cruz con la Sonora Matancera), "Donde Esta Santa Claus? (Where Is Santa Claus?)" (Augie Rios), "Mambo Santa Mambo" (The Enchanters), "We Wanna See Santa Do The Mambo" (Bill Darnel & The Smith Brothers), "Snowfall Cha Cha" (Billy May), "Rudolph The Red Nose Reindeer Cha Cha" (Hernando Hopkins & His Orchestra), "How Can Santa Come To Puerto Rico?" (Ricky Vera & Steve Allen), "Jingle Bells Mambo" (Frank Petty Trio), "I Saw Mommy Do The Mambo (With You Know Who)" (Jimmy Boyd with Mitch Miller & His Orchestra), y mucho mas.

Loony Tunes Kwazy Christmas ($13.98 CD / $9.98 cassette) - Those Kwazy Loony Tunes are at it again on this Kid Rhino collection, as Bugs and friends put their unique stamp on 12 Christmas classics. Highlights include: "Over The River," "Double Deck The Hall," "O Christmas Tree," "Frosty The Snowman," "Little Drummer Boy," "'Twas The Night Before Christmas," "I Saw Mommy Kissing Santa Claus," "Let It Snow," "Here We Come A Caroling," "Winter Wonderland," "Feliz Navidad," "Carol Of The Loony Tuney Bells," and more.

Mark Mothersbaugh's Joyeux Mutato ($17.98 CD) - Written, performed, and produced by Mark Mothersbaugh (founding member of Devo), the early compositions contained on *Joyeux Mutato* were originally created to accompany an art installation. On the whole, the disk is a rather remarkable collection of Mothersbaugh's own unique upbeat and melodic instrumental interpretations of traditional Yuletide standards as well as two singalong vocal tracks. Highlights include: "Blue Joy," "Midnight Wind-Up Toy," "Bell Boy," "Happy Woodchopper," "Only 12 Shopping Days Left," "Peace And Goodwill," "Enough Xmas For All," "You Better Watch Out...," and "Let There Be Snow."

Lifetime® Intimate Portrait®: Christmas Belles, Mambo Santa Mambo: Christmas From The Latin Lounge, Mark Mothersbaugh's Joyeux Mutato, and *Loony Tunes Kwazy Christmas* will serve up Yuletide cheer at retail as well as via the Rhino website, www.rhino.com.

Jewish Party - *from previous page*

taught himself to play six instruments, and later performed to national acclaim with his sister, Gila.

David served in the Yom Kippur War of 1973, which tested his mettle like no other experience. He recalls: "One day, during fighting on the Golan Heights, a pressure bomb exploded in front of our bus. Shrapnel was flying everywhere, and a piece lodged in the windshield, a few inches from my face. Though we should have been blown to pieces, no one was hurt. The experience changed my life."

Summing up his life philosophy, he says "Our task is to make sure a vision of love takes over, which requires practice every day. Since music is the international language, I'm practicing it through music."

David earned an early release from the Israeli Army (practically unheard of) to represent his country as a musical goodwill ambassador. He spent time living and performing in Europe, increasing his musical repertoire, and eventually learning twelve languages. He and Gila then took the next logical step and moved to the center of the music industry, Los Angeles.

During several lean years, David recorded music at night and sold tapes by tapes by day. He realized that there was a need for music for Jewish parties, weddings and Bar Mitzvahs. In 1992 he recorded *The Complete Jewish Party*, the first of a series of ten collections, thus launching Worldwide Success Records.

David's musical interests still extend beyond this market niche. One of his songs was used by Barbra Streisand in her 1997 film, *The Mirror Has Two Faces*. He also contributed to the score of the acclaimed film, *Hannah's War*. Though he moved away from performing into producing and arranging, David still manages to work regularly as a DJ and party host, testing his latest products and keeping in touch with audience response.

Making the Environment Safe *for Singing*

By Greg Tutwiler

Proper monitoring is essential for a quality singing experience.

"I can't hear the music and I can't hear myself!" This is what you'll hear all too often at karaoke events when the sound system is set up with the speakers placed to the front of the stage area. As a result, the singer ends up standing behind the speakers. While this reduces the possibility of feedback, which is good, it greatly inhibits the singer's ability to sing his or her best.

Finding your direction

Here's the problem: speakers are designed to project sound forward. When you stand behind them, you don't get the full range of the sound; in fact, you usually only hear the lower end. This makes it darn near impossible for the singer to hear the music mix. In certain situations, sound bouncing off of forward walls (room reflection) causes a confusing delay effect that further throws off the singer's timing. For any karaoke performance to be a success, you need to be sensitive to the singers' needs. Turning around one of your speakers is not a solution to the problem, for obvious reasons. So, what's the answer? How can you make sure the performance space has appropriate sound?

The solution is to create a quality monitoring environment, with the key word here being monitor. Singers have access to a video monitor so they can see the words to be sung. It makes sense then that they also need an audio monitor nearby so they can hear what they're singing.

Monitoring wisdom

We contacted Frank Grund, owner of Grundorf Corporation, a manufacturer of speakers and cases, to gain some insight on this issue. Grund started his company 16 years ago, after spending years as a musician in a touring band. In between road trips he would spend time doing sound reinforcement projects he had contracted and constructing all of his band's speakers and cases.

Grund says that a "monitor is designed to allow the singer to hear the music in real time." Floor monitors are commonplace with stage bands. It's an essential element to the overall outcome of the performance. "KJs and singers are just beginning to realize how much difference a monitor can make at a karaoke show," says Grund. "In addition to correcting the singers' timing, a monitor can help prevent them from blowing out their voices. Because they

cannot hear themselves sing, they tend to sing louder than necessary, thinking that it will help them hear themselves better. All this really does is cause the KJ to turn them down, which in turn causes them to sing even louder."

And of course, using a monitor is easier on your equipment. When a singer increases the volume of her voice, it can cause the amp to clip and put more strain on the main speakers. A monitor will allow you to decrease the power going to the main speakers, thus extending the life of your equipment.

We shared a few general statements with Frank that DJs/KJs have made about monitors:

• *I don't use monitors because I always get feedback.*
"This is a common concern," Frank says, "that doesn't have to be the case. Feedback happens when the microphone is on the same frequency axis, or angle, as the monitor. Monitors are designed to be 15 degrees off axis If the singer can look down the throat of the monitor, then they are directly in the axis line. They're too close. The monitor placement should be near, but not directly in front of the singer. A monitor has a controlled frequency pattern. The singer can control the feedback by simply stepping out of the frequency pattern of the monitor."

• *How do I know what kind of monitor I need?*
"Monitors are used for two purposes—voice-only or voice and music. Playing music through your monitor is called 'music foldback.' If you plan to fold the music back through the monitor, you will want a monitor that can handle the power of the particular amplifier you are using. And a monitor with a built-in tone control will help you eliminate the feedback problem."

• *I don't want to buy another amplifier just so I can hook up a monitor.*
"You don't have to. You can slave the monitor off of the main speaker. You have to be conscious of the speaker's power rating and the potential extra load on the amp, but generally it works fine. You'll know pretty quickly if it is going to create a problem. We currently have a monitor in the design phase that will be geared specifically to the karaoke industry. It is a low cost, 8 inch, powered monitor. You'll simply take an RCA connection from your mixing board straight into the monitor. You won't need an additional amp and you'll have no extra load on your main power source."

Don't worry—be happy!

The bottom line is that monitors enhance the end result. Singers can hear themselves sing and avoid blowing out their voices. You can reduce the strain on your equipment, preventing costly repairs or replacements. The overall show sounds better and the singers are happier. This adds up to happier customers and a bigger following for your karaoke events. It's a win-win situation for everyone involved.

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Phone _____ Fax _____

E-Mail _____

This is such a great opportunity, please send information to my friend who is a ❑ DJ/KJ ❑ Bar or Venue Owner ❑ Singer! I realize the more interested parties I can provide, the better my chances of success! Attach more names on a separate sheet. Thank You!

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Yo DJ, Why Don't You Back That Thang Up?!

There are extra benefits to having emergency equipment at your events.

By PEACE!!

The dance floor is packed, the audience is sweating and the bride is smiling from ear to ear because you are rocking her wedding day. You shout out: "If you're having a good time with Susie & Jeff on their wedding day, make some noise!" The crowd responds with a roar and then all of a sudden...SILENCE.

You quickly look to the power cord. Your DJ gear is still plugged in. A sinking feeling hits you as you realize your amp just gave out. You start to panic since everyone is staring at you and waiting for the music to return. You try paging your DJ friends but no one is returning the page. You've just "killed" someone's event and now they want to kill you. Not only have you left a bad taste in your client's mouth, but they also want to sue you for thousands and will be sure to tell everyone they know how YOU ruined their reception.

Insurance policy in your briefcase

Is this a common scenario? No, but it does happen. I've had three clients in the past two years tell me about equipment failure at various events and the DJs who were not prepared to handle the situation. The solution is simple, cost-effective and even profitable: carry a back-up system with you at all times.

I currently use a six-channel powered mixer and a "briefcase" containing two portable CD players and a professional two-channel mixer with a mic channel. If my amp or CD players decide to take an early retirement during one of my events, I can get the party back up and running within five minutes. I've never had to use my back-up system for equipment breakdown (yet) but I do use the system frequently as a second sound system for wedding ceremonies or cocktail hours. I charge an additional $150.00 for the extra set-up along with overtime charges when applicable. You can pay for your back-up system within seven gigs and provide your clients with a higher level of professionalism. If your client is having a wedding or a Bar/Bat Mitzvah, they will appreciate the fact you carry back-up and will usually pay more for you than someone who has no emergency system. It's like providing an insurance policy for them.

Extra system=extra flexibility=extra $$$

Owning a six-channel powered mixer gives you the capability to supply more microphones when a client needs them. I've had clients who have had friends perform at their ceremony. In one case they needed microphones for two singers, a guitarist and a keyboardist, along with the minister conducting the ceremony. A regular DJ system will not provide this flexibility.

I recently had an occasion where I supplied a wireless microphone for the ceremony. I plugged into the mixer provided by the musicians. Ten minutes before the ceremony, a singer approached me with a compact disc containing a karaoke version of Whitney Houston's "I Believe in You & Me." I told her I was not informed that she was singing with a CD but I would get a player for her. Sure enough, my little briefcase containing my disc players saved me from having to move my entire DJ system for one song.

Our local Los Angeles Disc Jockey associations require each member to carry back-up equipment (CD player, amp and cables minimum) to help promote professionalism in our industry. The average association member is now commanding about $850 per four hours, in part because clients feel secure in the knowledge that their DJ is protecting their investment. Of course experience level, music knowledge, carrying liability insurance and conducting business ethically all figure in, but the back-up system is a practical element that every DJ can apply to their business.

PEACE!! (AKA Mark Thomas) is the President of the Professional Association of Disc Jockeys in Pasadena, CA and operates Awesome Entertainment®. You can visit www.padj.org for more information or e-mail him at peace@weddingwarehouse with any questions, comments or concerns.

Karaoke is becoming welcome at wedding receptions

YOU CAN'T buck the trend

By Greg Tutwiler

If your DJ company focuses on the wedding market, chances are that requests to provide karaoke at wedding receptions are on the upswing. While the idea may at first sound a bit absurd, consider how karaoke, as a form of entertainment, has influenced nearly every walk of life. Karaoke now shows up regularly on TV and the big screen, and the recent release of the karaoke flick *Duets*, starring Gwyneth Paltrow, has brought it even more attention. Even the Blue Man Group ensemble has a karaoke segment in their smash off-Broadway presentation, *Tubes*. It's only logical that karaoke would be a popular addition to wedding receptions.

Changing times, changing attitudes

We live in an interactive world. Nintendo, PlayStation, surround sound, video arcades, multiplex cinemas, IMAX theaters and virtual reality simulators are everywhere. And, of course, karaoke is extremely interactive. Everyday people get to be singing stars and (regardless of the quality of the performance) everyone is entertained, and usually gets involved.

As a culture, we don't sit still for very long without some form of stimulation. Sitting at a wedding reception for three to six hours listening (or dancing) to light rock and the hits of the '50s and '60s is becoming less and less entertaining. Yet in situations where you'd be chastised for teaching the latest version of the Electric Slide, karaoke is acceptable. Techno, Rave and Hip-Hop are limited to specific audiences, whereas karaoke can be found in roadside pubs all across the country. It's what's hot right now and we as DJs are in a prime position to cash in.

How do I integrate karaoke into my show?

You do not have to become a flamboyant karaoke host or a lounge singer to incorporate karaoke into your routine. Just having it available can be enough to get more song requests than you'd ever expect. The key is keeping it tactful. Remember, this is a wedding reception.

From my experience, I have found it's best to leave the karaoke mics under the table until after dinner. Keep in mind that you'll have guests there who think it's sacrilegious just to make it available. Cocktail and dinner hours are not definitely the best time to fire up the karaoke machine.

Make a few announcements indicating that later in the evening you'll be taking requests from those who would like to sing karaoke and allow them to view your song selections in advance. Hopefully you'll have five or six requests by the time you're ready to start a karaoke set.

After all of the formalities are over and you're getting into the dancing portion of the evening, you can then begin to incorporate karaoke sets just like any other set of music. Maybe you'll play a few ballads, some '70s and then some modern hits, and then segue into four or five karaoke songs. This gives those who want to sing their opportunity, and those who are completely uninterested, time to cool off and have a drink.

Don't make your karaoke sets much longer than fifteen minutes or you'll run the risk of loosing your dance crowd all together. It's also a good idea to cut it off at least a half hour prior to the end of the reception. This part of the evening is your exit from the event musically. Karaoke singers are too unpredictable (and by that time, probably too intoxicated) to allow them to control the final minutes of the music at the reception.

You may end up playing only twenty karaoke songs, but it has become part of the whole evening. And if you carefully manipulate the karaoke song requests, people will continue to dance. Remember, you're a DJ. Use karaoke as a performance and marketing tool not the focus of the entire show.

Singer or ringer

If you're a DJ who is also a singer, this opens up all kinds of options. You can perform during cocktails or dinner as a lounge style act. This is becoming more popular as professional singers discover the advantages of karaoke tracks. Depending on your vocal versatility, you can even interject yourself into different sets of music while guests are on the dance floor. My office now has brides call us specifically requesting a DJ who will also sing at the reception.

As I don't consider myself a singer, I will take a professional singer (a ringer) to receptions with me for that specific purpose. We use karaoke tracks and choreograph mini-sets of music with him as a singer/entertainer. Audiences love it because they get a live band feel mixed with the variety of music a DJ offers. He can work the floor, sing to the ladies, and generate energy at an otherwise potentially stale point of the event.

Whatever your level of karaoke experience, there are ways of making karaoke work for you successfully at wedding receptions. While it may not be your cup of tea personally, it's certainly growing nationally as a major leisure activity. And it's safe to say that eventually you'll have to pass up a wedding reception due entirely to the fact that you couldn't fill a request for karaoke.

What's It Gonna Cost?

As a DJ you already have most of the sound equipment you need.

1 - Additionally you'll need to purchase a CD+G karaoke player (around $300). Buy one with microphone inputs. This will eliminate the need for a mic mixer.

2 - You'll also need a small color TV (around $100).

3 - A RF signal converter (around $30 at Radio Shack). The RF signal converter converts the video output signal from your karaoke player to a signal that your TV can read.

4 - And you'll need a karaoke software library. Several companies offer compilation sets ranging from $400 to $1,500. You should have a minimum of 300 songs for the guests to choose from, however 750 to 1500 songs will give greater options and reduce the complaints you hear from guests not being able to find "their song."

Greg Tutwiler is managing editor of Karaoke Singer Magazine: It's All About Becoming A Star! For subscription information, visit karaokesingermagazine.com. Questions or comments should be directed to KaraokeEditor@aol.com.

DMA TOP 50 DANCE CHART

Courtesy of Dance Music Authority
708-614-8417

1	SONIQUE	Sky (Remix)	Republic / Universal	140
2	MADONNA	Music (Remixes)	Maverick / WB	130
3	MELANIE C	I Turn To You	Virgin	138
4	ALICE DEEJAY	Back In My Life (Remix)	Republic / Universal	135
5	ANN NESBY	Lovin' Is Really My Game	Perspective	131
6	KRISTINE W	Stronger (Remix)	RCA	131
7	PINK	Most Girls	La Face	131
8	AMBER	Love One Another (Remix)	Tommy Boy	131
9	BARRIS HARRIS f/PEPPER MASHAY	Dive In The Pool (Remix)	Nervous	132
10	KIM ENGLISH	Higher Things	Nervous	124
11	ABEL	Control	4 Play	135
12	ULTRA NATE	Desire	Strictly Rhythm	129
13	RAZOR & GUIDO f/REINA	Miss The Way	Groovilicious	136
14	CELINE DION	I Want You To Need Me (Remix)	Epic	131
15	GIORGIO MORODER VS. D. TENAGLIA	From Here To Eternity	Logic	133
16	JESSICA SIMPSON	I Think I'm In Love With You	Columbia	131
17	DARUDE	Sandstorm (Remixes)	Groovilicious	136
18	SUPA KINGS	Back & Forth (Remixes)	Edel	125
19	JS-16	Love Supreme	Playland	132
20	LOCK N LOAD	Blow Ya Mind	Jive Electro	138
21	JANA	More Than Life	Curb	130
22	MADISON AVENUE	Don't Call Me Baby	Columbia	124
23	FRENCH AFFAIR	My Heart Goes Boom (Remixes)	Logic	138
24	INAYA DAY	Feel It (Remixes)	Strictly Rhythm	127
25	SANDRA	Sandra Sez	Robbins	138
26	BYRON STINGILY	Stand Right Up (Remixes)	Nervous	138
27	ALCHEMY	Do You Love	Tommy Boy Silver	130
28	BLACK LEGEND	You See The Trouble With MeG2		131
29	BOOTSY MCQUEEN	Xhale Slowly	Jellybean	133
30	ATB	Killer	Radikal	136
31	AYLA	Ayla Part 2	Edel	136
32	WHITNEY HOUSTON & D. FOX	Same Script, Different Cast	Arista	135
33	SUGAR BABIES	Forgive & Forget You (Remixes)	Tommy Boy Silver	133
34	TONY TOUCH f/ TOTAL	I Wonder Why (Remix)	Tommy Boy	124
35	DONNA SUMMER	Power Of One	Atlantic	133
36	JONAH	Yeah...Right	Nervous	136
37	LITTLE LOUIE VEGA f/ A. JARVIS	Life Goes On(Remix)	MAW	125
38	PAUL VAN DYK	Tell Me Why	Mute	135
39	ZOMBIE NATION	Kernkraft 400	Radikal	140
40	FRAGMA	Toca's Miracles	Groovilicious	136
41	GLORIA ESTEFAN	Como Me Duele Perderte	Epic	132
42	JENNIFER LOPEZ	Let's Get Loud	Work	132
43	BT	Dreaming (Remix)	Nettwerk	135
44	BAHA MEN	Who Let The Dogs Out	Artemis	129
45	ROBBIE WILLIAMS	Rock DJ	Capitol	131
46	JASON JINX	Brink Back That Feeling (Remix)	Subliminal	127
47	CHARLOTTE	Don't Be Afraid	Nervous	128
48	TONI BRAXTON	Spanish Guitar (Remix)	La Face	131
49	GREEN VELVET	Answering Machine	F-111	130
50	ALEX GOPHER	The Child (Remixes)	V2	125

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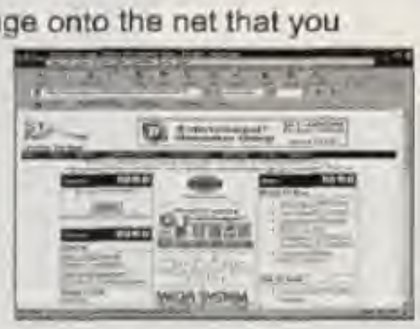

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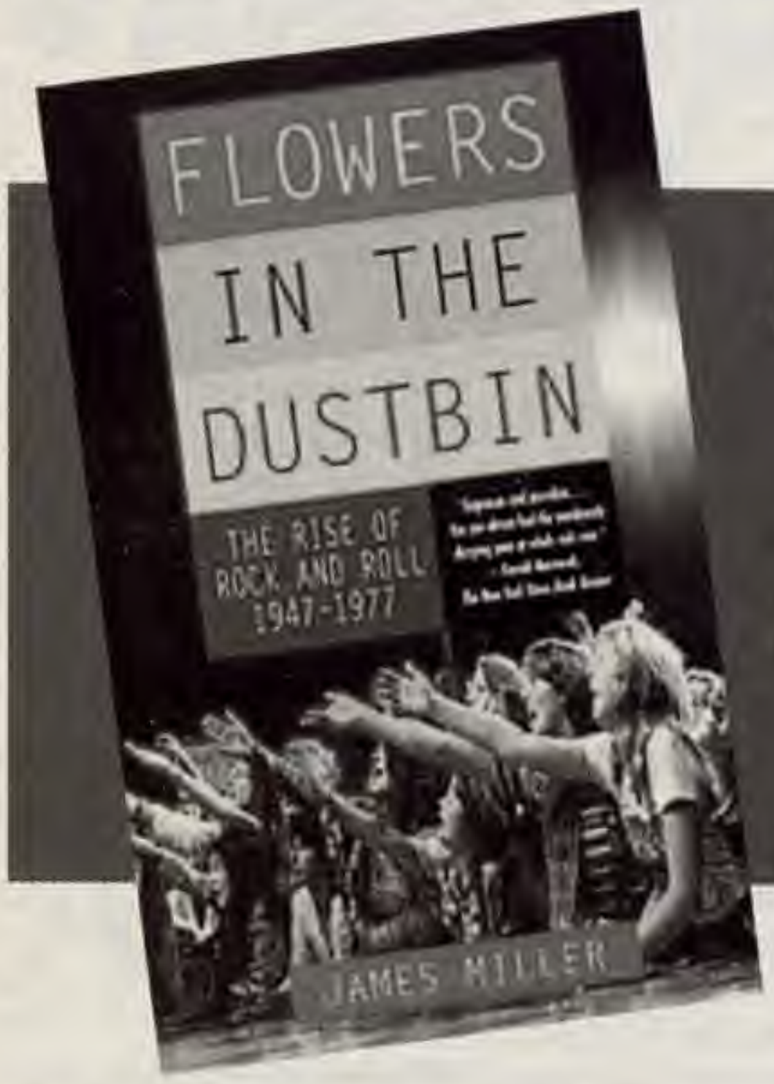
BOOK REVIEW

New book takes a closer look at the history of the music and the music's impact on history



A Rock and Roll Chronicle

When Wynonie Harris recorded "Good Rockin' Tonight" in December 1947, the use of the word "rock," with its sexual connotations, was considered crude and shocking. Today, nearly a quarter of a century after the death of Elvis, rock music is heard everywhere from supermarkets to elevators. How did a musical form that was considered revolutionary, even dangerous, become the "Muzak of the millennium?"

Is rock dead?

That's the question James Miller examines in *Flowers in the Dustbin: The Rise of Rock and Roll, 1947-1977* (Fireside Books/ Simon & Schuster; trade paperback, $15.00). The book is a provocative look at the 30-year period in which rock and roll was born, evolved and flourished in a way that Miller believes can never be recaptured.

As a former music critic for *Rolling Stone* and *Newsweek* who covered the rock scene during its "Golden Age," and also as a cultural historian at the New School in New York, Miller has a unique perspective on rock. Instead of giving us a conventional linear history, he focuses on a series of episodes, some well known, others not, that highlight key moments in rock's development. Miller indicates the various cultural and social factors that influenced—and were influenced by—this radical new genre.

Rock people, rock's progress

Miller pinpoints rock's beginnings in African-American-influenced music forms (boogie woogie and jump blues of the 1940s) that were introduced to a mostly white, mostly teen audience by a new breed of charismatic disc jockeys and shrewd promoters. The music, which originally projected youthful exuberance, became associated with teenage rebellion and recklessness, before Elvis and the Beatles popularized it for a global, more mainstream audience. Miller explores later developments by Bob Dylan and the Rolling Stones and the influence of cultural icons like Andy Warhol that tied the music to the drug scene and social protests of the Sixties. He looks at the 1970s punk scene and its nastier side, and finally at rock's stagnation in the '80s and '90s.

I didn't know that

Flowers in the Dustbin (the title is a quote from the Sex Pistols' song "God Save the Queen") recounts benchmark episodes and reveals fascinating facts from rock and roll history, such as:

• Bill Haley's "Rock Around the Clock" was deliberately amplified on the soundtrack of the 1955 film *Blackboard Jungle* to evoke a mood of menace as images of juvenile delinquents were shown.

•When Dick Clark originated *American Bandstand* in the '50s, he was so uninterested in rock music that he didn't even own a record collection.

•Fats Domino once asked Pat Boone to join him on stage to sing a duet version of "Ain't That a Shame," flashing a diamond ring and saying, "This man bought me this ring with that song."

•In an effort to create a majestic rock and roll classic, in 1975 Bruce Springsteen recorded, then set aside, a version of "Born to Run" featuring a symphony orchestra.

Romance and reality

As Miller demonstrates, while rock and roll may never die, it's unlikely to generate the same sense of excitement and innovation it once did. Yet *Flowers in the Dustbin* manages to recapture what Miller calls "the most thrilling moments...in the Fifties and Sixties, when the music was a primary focus of my energy, shaping my desires, coloring my memory and producing the world fantasy, widely shared, that my generation was...part of a new world dawning." Ultimately, *Flowers in the Dustbin* is both a celebration of and an elegy for the world's favorite music.

Go to www.simonsays.com (the Simon & Schuster web site) to read excerpts of *Flowers in the Dustbin.*

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NO-SHOW NIGHTMARES: VARIATIONS ON A SCARY THEME

By Mark Johnson

When the dance floor is empty...because everyone skipped the party!

As Mobile DJs, we try to anticipate unforeseen situations before performances and accommodate any problems during the events at which we play. Most of these elements are within our control; a few are not.

We can make sure our equipment is in top-notch condition, our music is the latest and greatest and that we look like a million dollars. We can arrive with enough time to set up properly, test the sound and lighting for optimum effect and generally feel like we are at the threshold of another great DJ event.

Then...BOOM; it happens. No, not an amp explosion, but the single biggest thing that is completely out of our control: it becomes painfully clear that the number of people attending this function is way below what was expected. Nothing makes a room look as huge as when it only contains a miniscule fraction of the people it can normally handle.

"No one came to the Y-M-C-A, Y-M-C-A..."

Recently, I was hired for a teen night at the local YMCA. When the event started, there were six kids at the door. They requested some songs and they seemed to be enjoying themselves, but they looked a little silly dancing in the middle of a full-sized basketball court. Twenty minutes passed, 40 minutes, an hour, 90 minutes and still no more kids showed up. The YMCA staff and I were wondering where the other 194 kids were, when finally, at the 2-hour mark, about 15 more kids showed up—and decided it was too lame to hang around at such a dead function. They left. Eventually the dance came to a close and the original six kids went home. At least *they* had a good time.

Later, I found out that there were two rather large graduation parties going on and a radio DJ doing a remote broadcast from the local skating arena, all during the YMCA event. I may be good, but I can't compete with the revelry of a graduation party or the drawing power of a radio personality.

Who's the man?

Disaster number two also involved a high school dance in a large gym with initial attendance in the single digits. At the 20-minute mark a "big man on campus" (BMOC) with his entourage entered the gym and swaggered up to the DJ booth. "Play this" he barked, handing me a cassette tape with heaven-knows-what kind of music on it. Was it recorded on a boom box?

I certainly didn't need this guy's help in programming music. I asked him what was on the tape and he named a few songs. No problem. I just reached into my collection and started to play them. Well, that wasn't good enough because it wasn't his BMOC mix. He still insisted on playing *his* tape but since I wasn't carrying a cassette deck, I had an easy out.

With that, the BMOC, with his entourage, walked up to the eight other students and, right in front of me, lead them out of the dance and back to his house. WHAM. Thirty minutes into a 3-hour event and I had *zero* people to play for. I don't care how good a DJ you are—you still need some people to play to.

Fifteen minutes later the advisor came up and told me that I could take everything down and said thank you. He apologized for the BMOC, saying that he had a reputation among the students of having great house parties (read: drunken orgies) and there was more action at his house than in the gym that night. I certainly can't compete with booze and babes.

Bittersweet sixteen

A third memorable event was a sweet sixteen party at which I played last August. The girl planning the party got "commitments" from around 50 of her friends to be at her party. Unfortunately, these commitments were made back in June when they were all still in school and didn't have their summers planned yet.

I anticipated a good party, with 30-50 kids. But this wasn't going to be the case. At thirty minutes into the party, the girl, her older sister and a cousin from out of town were the only ones there. Half way through, a few more kids came in, tripling the population to nine. On the mother's face was a look of disgust because of the poor attendance and the money she wasted on me, the facility and especially the food. She believed her daughter's two-month-old head count and had bought ten trays of ziti, meatballs, chicken and other assorted catered food.

As with the previously mentioned events, the kids had found something better to do. Planning an August party in June and not re-confirming the attendance was a bitter lesson to learn.

It's not in my job description

The bottom line is that the attendance at an event is completely out of our hands. We don't put up the posters or mail the invitations. We don't follow up on the commitments. We don't choose the location or timing of our events. We basically show up on time, play some music and go home.

But as DJs, we still have reason to feel badly, since these poorly attended parties may not allow another event to occur. After all, isn't each current performance a live audition for the next? This can be especially true with parties involving schools, social clubs and large extended families.

If there is anything to learn from these situations, it's that a tactful reminder to the party host about reconfirming with guests or checking for schedule conflicts may save an event from disaster.

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